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ABSTRACT

The ten articles in this journal issue are intended to help English teachers deal with the problems posed by mainstreaming handicapped children into their classrooms. The first and second articles suggest ways of meeting the special needs of mainstreamed students and the third discusses the use of a videotaping activity as a reward for learning disabled and emotionally disturbed children. The fourth article offers observational and evaluative techniques for identifying students with weak self-images, which it identifies as a hidden psychological handicap. The fifth article describes a competency-based program designed to meet the needs of junior high school students with special needs, and the sixth suggests ways to help students in a regular classroom learn to accept their handicapped classmates. The seventh article discusses the use of teacher/student contracts as a means of behavior modification, while the eighth discusses the legal and moral responsibilities of language arts teachers to their handicapped students. The ninth article offers an activity designed to help angry, frustrated students identify, accept, and resolve their anger and develop a positive self-image. The final article discusses resources to aid the English teacher in teaching handicapped students. (FL)

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TEACHING ENGLISH TO THE HANDICAPPED

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TEACHING ENGLISH TO THE HANDICAPPED

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Materials for publication and all communications regarding this journal should be sent to the editor: Dr. Donald R. Gallo, English Department, Central Connecticut State College, New Britain, Connecticut 06050. Unsolicited manuscripts are welcomed, as long as their topics fall within the theme of each issue designated inside the back cover of the spring issue and are accompanied by a self-addressed return envelope to which sufficient postage has been clipped.

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Preface

The intent behind mainstreaming handicapped students, and therefore behind Public Law 94-142, is sensible and commendable. Handicapped students should be able to benefit from a "normal" classroom environment, and other students can learn from interacting with students whose handicaps previously had placed them in restrictive environments. The problem in mainstreaming handicapped students has been that students in regular classrooms have not been prepared to accept the handicaps of their new classmates, and teachers have not been taught how to work with them. Furthermore, most of the literature on mainstreaming has been addressed to general audiences or to special education instructors.

This issue of the CEJ is an attempt to help English teachers begin to deal with those problems. Unfortunately, this is only a beginning--and a minor one. It has been difficult to locate classroom teachers who are doing significant things with handicapped students in regular classrooms. And more difficult to get them to write about their experiences (fewer than half of the people who promised to write an article for this issue actually did so). There are huge gaps in this examination of the topic--for example, no one has addressed the problems of dealing with blind students or wheelchair-bound students, and only one poem suggests how we might deal with deaf students. And there are many more books for teenagers and pre-teens which describe the problems of handicapped youngsters than are described in this issue.

Nevertheless, this is a beginning. As far as we can determine, it is the only publication to date which addresses the problem of teaching mainstreamed handicapped students specifically in the English language arts. Perhaps as more teachers gain more expertise in this area, we or someone else will be able to produce a more thorough examination of the topic. We hope this is a helpful beginning.

Special thanks for the production of this issue go to Cathy Fitzgerald and Joani Wissig of the CCSC Graphics Department for the titles, to Barbara Dowjat for giving up her lunch hours to type the book reviews, and to Virginia Kennedy for mastering this special typewriter and congenially reworking her schedule around my haphazard editing in order to produce final typed copy by deadline.

Donald Gallo

Caring and Curriculum for "Special" Students

Patricia Phelan

"Mainstreaming of handicapped students" raises fears and uncertainties for the regular classroom teacher. What does "handicapped" mean and what behaviors should the teacher expect from these students? What is the best way to meet the needs of all students in the room when "handicapped" students are a part of the group? What kinds of language arts experiences can be offered to assist all students in gaining an awareness of the needs and experiences which both "handicapped" and "regular" people share in common? This paper will suggest three ways to meet students' needs: 1) Create an atmosphere of caring in the room and maintain a matter-of-fact teacher attitude. 2) Offer a variety of learning experiences so that a wide range of student interests will be tapped. 3) Take good care of yourself as a teacher so that you will have the resilience to be open to the needs of others.

THE CARING CLASSROOM

Mainstreaming handicapped students means that there will be students in your classes now who have been in special classes before. These young people may have such disabilities as hearing impairment, orthopedic problems, impaired vision, emotional handicaps, all of the things which keep them from performing as well as the average student. Often these disabilities are physically obvious. In such cases the student's need is easy to perceive because his difference is readily apparent. One way to help everyone get along together is to create an atmosphere of "caring" in the classroom. When students having special needs are first placed in your room, there may be surprises and difficulties, but overall it can be a rich experience, both for you and for all of the class. A student with a particular physical handicap often has something special of value to offer others because she has had more time for introspection and observation, may know herself better, may understand others better because she understands herself.

You can create a "caring" atmosphere by encouraging activities which will help students become better acquainted.[1] Have them write notes to each other; write letters of introduction; write letters in which all of the information they tell about themselves is a lie; write under assumed names; introduce each other aloud; make collage posters which represent them and their interests. Structure assignments so that students move around the room and get a chance to meet each other until all of them know one another on a first name basis.

Patricia Phelan is presently an English Language Arts Resource Teacher, Title I, at Morse High School, San Diego, CA.

As the teacher, stand at the door and greet each person coming into the room. Exchange notes with students as your time permits. Be a question-asker and a listener to find out what students care about. Form and re-form small groups for peer evaluation of writing, as in read-arounds of letters and compositions, so that students share a wide range of ideas with many people. Arrange discussions on topics related to reading and writing so that ideas are shared verbally. (See teaching suggestions, which follow in Curriculum Variety section.)

A caring atmosphere will show all of the students in the room that they are important as individuals, that they matter to you, and that their support of each other will be a continuing benefit to them in the learning enterprise. After the first few days of having handicapped students in your class, it will become clear that you are all the same—just people in a room together, enjoying each other, working, learning, being happy or cranky or sleepy. I have found that it reassures the class if I am fairly matter-of-fact and relaxed about a special student.

Often it is difficult to show your concern and affection for a person by being calm and friendly yet firm in your expectation that this student will do his best work, that this student will do what he knows is best for himself. Though in the past a handicapped student may be used to special treatment in a special class, most students do not really want special favors; they want to be accepted as full, capable human beings. I do not aim to "rescue" needy students in Karpman's sense of helping them to do things they can and prefer to do for themselves.[2] I do aim to provide a safe, comfortable, caring, academic setting. When not sure what to do, simply ask the student if he wants your help. Better yet, wait; let him take care of the problem in his own way or seek your assistance.

One word about the "needy" student. It is usually clear who the handicapped students are when they come to your class. It is not always so easy to notice the special needs of students who are already part of the class. Some needs are frequently hidden, like family break-ups, depression, psychological or physical battering. As teachers we do not have to agree on definitions of "needy," "normal," "abnormal," or "handicapped" in order to deal effectively with all of our students. As young people practice caring for one another in a more cooperative than competitive setting, under the leadership of a teacher who exhibits a matter-of-fact attitude toward each student, the needs of all will be more adequately met.

CURRICULUM VARIETY

Offer a wide range of language arts learning experiences so that all students can find success in a variety of ways. When a handicapped student is assigned to your room, simply treat him like any other student until you are acquainted. If you are uncomfortable at the thought of having handicapped students in your classroom, check with the Resource Specialist who is planning

the IEP's for these youngsters, in order to find out more about each person. The expert will know a lot about individuals, but it is important to remember that you are the only expert available when it comes to teaching your subject in your classroom. A Resource Specialist can give advice about teaching a small group in a special class; at the same time, you already know enough to do the same fine job of teaching that you are already doing with your classes. Sometimes the formal academic records of a student, in combination with past classroom performance which falls short of that student's potential, will indicate to you that you should not expect too much. This may be a mistake, so create a mood of acceptance and caring for the whole class, then wait to see what the special needs of your mainstreamed students may be.

Students with obvious physical handicaps may work a bit slower, may need more explanation, may be short-tempered. Having said this much, I think it is a mistake to make such statements at all, because each person is an individual. Each handicapped student in my room has been entirely unique in needs, abilities, attitudes and personality. If, however, more time is needed to complete assignments or there is physical difficulty in doing the work at all, here are some classroom procedures which may prove useful:

1) In a caring room, everyone is a potential teacher. Students can serve as secretaries or assistants to teach others. This is a good bridge between being uneasy and becoming comfortable; as soon as possible, the handicapped student should do all of her own work.

2) Tape recorders are useful for listening to stories recorded ahead of time or for recording compositions which a person cannot write but can talk out loud. Typewriters are useful for someone who cannot write easily.

3) Appeal to a variety of senses in assignments, not just to help the handicapped, but also to widen experience for the average student and provide alternative hemisphere modes of thinking.[3]

4) Music adds a great deal to literature. For example, "He Ain't Heavy; He's My Brother," a song by Neil Diamond, expresses the caring mood well. Ask the students to bring in music which represents ideas under discussion in class.

5) Film, filmmaking, slides--visual literacy in all its forms offers students a chance to experience the composing process in different ways.

While planning your language arts activities, it is useful to remember that everyone in the room, teacher included, wants to learn. As John Holt puts it,

> Every child, without exception, has an innate and unquenchable drive to understand the world in which he lives and to gain freedom and competence in it. Whatever truly adds to his understanding, his capacity for growth and pleasure, his powers, his sense

of his own freedom, dignity and worth may be said to be true education.[4]

This is one guide which will help you to sort out your teaching objectives and keep those which truly affirm a student's sense of freedom, dignity, and worth.

One way to assist students in learning more about the world, is to provide opportunities to see, hear, talk, write, and think about new ideas. Any good book will offer this possibility, a chance to enter into the life space and be someone else for a while--living, experiencing, making decisions, and having to live with the results of those decisions. At this point, you will have to make a decision about the type of book to use. If your class has no "special" students in it right now and you want to widen their understanding of special needs through fine books on the subject, choose some from the list below. All of the titles included have been enjoyed by both junior and senior high school students.

Some Books Dealing With Specific Handicaps

Jones, Ron. The Acorn People - a true story about a group of seriously handicapped young people who attend summer camp and win many personal victories in their struggles.

Kaufman, Barry. Son-Rise - when their infant son is diagnosed as an autistic child, a family unites its forces to win the boy back to their real world. (true story)

Kerr, M. E. Dinky Hocker Shoots Smack - a lonely girl turns to compulsive eating in order to quiet her feeling of loneliness.

Mazer, Harry. The War on Villa Street - a junior high boy copes with his alcoholic father and befriends a mentally retarded classmate.

Sherburne, Zoa. Why Have the Birds Stopped Singing? - a high school girl with epilepsy travels into her family past and meets a distant relative, similarly afflicted, many years ago.

If you already have some handicapped students in class and feel that the books mentioned may prove depressing or heavy for the class, I suggest that everyone would enjoy reading The Boy Who Could Make Himself Disappear, by Kin Platt. The book has been rendered into a movie, Baxter, which is an excellent film if you can find it available in your area.

Whatever books you choose, whether one book for the class or individual choice, here are some questions and activities which will help students to think about the book they are reading.

QUESTIONS to consider during or after the reading:

1. What is the handicap every person in the story has to face? (Eg. in The Boy Who Could Make Himself Disappear, Roger, his mother, his father, Dr. Clemm, every other character has certain "handicaps" which get in the way of living fully in the world.)

2. How hoes this handicap affect each person's ability to deal effectively with the real world?

3. What is the outcome of the conflict in the story? What do you think will happen next? What is the author mainly telling you about human beings and living? Do you agree? Why or why not?

4. Compare or contrast characters/events in the story with someone or some happening in your own experience.

5. What do you want to remember of your life fifty years from now? How do you want to be remembered? (Eg. "I want to be remembered as a person who is..." /a certain quality/, or "I want to be remembered as a person who..." /does certain things, actions/.)

ACTIVITIES to do during or after the reading:

1. Make a filmstrip illustrating key events in the book or make a storyboard to illustrate an important scene.

2. Bring in and play for the class a musical selection to go along with the book. If there are lyrics, plan ahead so copies can be duplicated and shared for everyone to follow along while listening. Be ready to tell how this is related to your story.

3. Mold a clay figure, head, symbol from the story.

4. Make a collage to illustrate the significant ideas, happenings, or characters in the story.

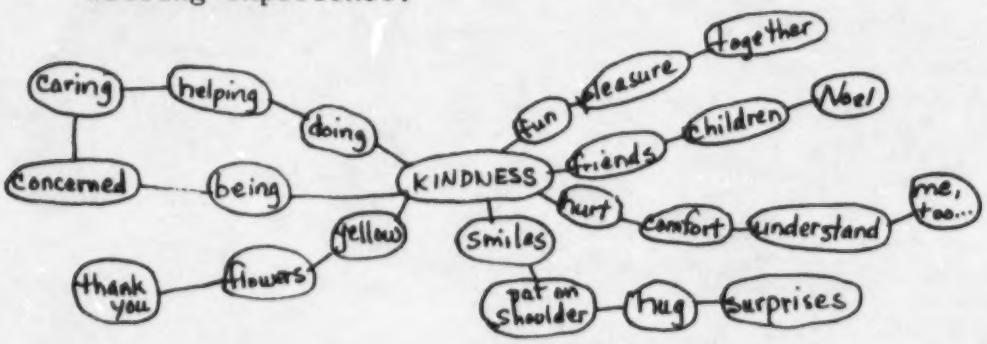
5. Write a letter to one of the characters; write a letter to a movie or TV producer casting the actors for the production and describing the opening shot.

6. Change the ending; how did you change it? Why? How is this new ending more satisfactory to you than the one in the book?

7. Make a time line of the story, putting in all of the major events; make a time line for one of the characters in the story. Include some past and future as you imagine it might be if these are not provided in the book. Make a time line of your own life to place beside the one you make for the book person.

8. Write a letter, a note, a list from one character to another within the same book to someone in your real world, to a character in another book, but you be one of the people about whom you have read.

9. As a class first, then as an individual, do a "cluster" or a word association about one main idea from a book (some ideas are Striving, Success, Fear, Friendship, Alcohol, Independence, Love, Loneliness). Put the word or idea in the middle and then write any ideas that come to you, connecting them. Turn this into a prose selection when you find a string of ideas that you want to put together and express.[5] For example, while reading The Boy Who Could Make Himself Disappear I might express KINDNESS with this cluster of associations as a pre-writing experience:



Mainstreaming of handicapped students into the regular English classroom offers us a chance to experience the richness, variety, creativity of being all human beings together.

CARING FOR YOURSELF

Caring for myself as a teacher-person is essential if I am to have that calm, relaxed manner which reassures students. How do you keep yourself sane in this profession? Experts write about the individual needs of students, but little is written about teachers' needs. Consider one of your average teaching days--the paper work, 150 to 175 different students who come through your life, other teachers you meet, committees and meetings after school, preparations. And then you go HOME. A leading psychologist once said that every ten minutes we need to have something to look forward to. Each day must include something in it that meets your own needs: music, quiet, a little pleasure reading, a movie, some pleasant conversation. Maybe it will only be a few minutes. How about half an hour in the park or over an after dinner cup of coffee in a nearby cafe? Dishes, shopping, and schoolwork will wait while you take care of yourself. Make a fun list of fifty things you love to do, and do one every day. Plan ahead for those one or two day mini-vacations which so refresh the spirit. Make yourself a Stroke Box (an old stationery box with a plastic see-through lid) in which you place notes, letters, mementos from good friends and times. Everytime you open your desk drawer at school, you'll see this collection

of affirmations and smile. Keep one at home, too. On gloomy days open and read all those strokes. They are instant vitamins for the spirit. Remember, you are the "significant other" person in many lives every day, and you deserve special care, too.

Creating the caring classroom, offering activities which expand your horizons, and caring for yourself as a teacher/person are some ways of coping with this new educational experience.

FOOTNOTES

1. Daniel Fader, The New Hooked on Books, New York: Berkley Publishing Corp., 1976.

2. See Steve Karpman, "Fairy Tales and Script Drama Analysis," Transactional Analysis Bulletin, 7 (April 1968), or Muriel James and Dorothy Jongeward, Born to Win, Menlo Park: Addison-Wesley, 1971.

3. Patricia Phelan, "Right Brain/Left Brain: an Individual Learning Project Demonstrating How to Double Thinking Power by Using Both Hemispheres of the Brain," Lakeside, CA: Interact, 1978.

4. John Holt, The Underachieving School, New York: Dell Publishing Co., 1969.

5. Gabriele Rico, "Metaphor, Cognition, and Clustering," Abstract from School of Humanities and the Arts publication, University of California, San Jose.

PAPERBACK REVIEW

Emma and I by Scheila Hocken.
Signet, 1979. 182 pp. $2.25.

Emma is the amazingly intelligent chocolate-brown retriever who serves for ten years as the guide dog to blind Shelia Hocken, the "I" of the title. The author reviews her childhood and early adulthood under the watchful protection of her family. Emma liberates her and with Emma's assistance, Shelia is able to find a position, move into an apartment of her own, travel freely, attend classes, and even work part-time as a door to door salesperson. Hocken explains the training of guide dogs and offers many examples and instances which evidence Emma's ability to anticipate and assist her owner. She also describes the frustrations, fears, and experiences of the blind person. After a new surgical technique gives Shelia her vision, Emma is retired to relax and enjoy her old age. The book is written in a straight forward, rather simple, and unimaginative style. I would recommend the book to junior high school students or to older students

of average or below average ability. It might also appeal as supplementary reading or as an accompaniment to The Miracle Worker or A Single Light since it presents a picture of the independence and successes the blind can have in a modern, fairly urban society, especially when they are encouraged and supported.

Reviewed by Claire Magowan, Danbury (CT) Public Schools.

PAPERBACK REVIEW

The Nightmares of Geranium Street by Susan Shreve.
Avon, 1979. 125 pp. $1.50.

Susan Shreve has gifted adolescents with a highly readable, fast-moving tale. Set in a Philadelphia neighborhood, the story recounts the adventures of a youthful gang, who, mired in the boredom of hot summer days, decide to uncover the mystery of the strange comings and goings of new neighbor, Tess Janairo. The Nightmares are far from formidable; rather, the members paint an interesting collage of pre-adolescent personalities. 1) The leader, Elizabeth Rex (Queenie) Dubois, is in rebellion against the puritanical, self-righteous, it-must-be-just-so attitude of her family. Without her parents' knowledge or blessing, Queenie masterminds the entire Tess affair. 2) Son of a revered who collects stray persons, the young but wise James Taylor suffers nightly from terrible nightmares, an affliction which causes him to gain the gang's sympathy and give it a name. 3) Panda lives with her mom in a woman's commune where she stoically eats granola, raisins, herb tea, and healthful sprouts she thoroughly detests but runs to the Nightmares' hideout daily to munch on forbidden candy bars in peace. 4) Joey O'Day excapes his mother's alcoholism and his father's workaholism by joining the Nightmares who give him the nurturance and love he needs so badly. Perhaps the only disappointment in the novel is the fact that the reader does not experience the character of each Nightmare in more depth. Ms. Shreve keeps the reader in suspense regarding Tess' nightmarish demise until the novel's end. The youthful Nightmares accept Tess' fate with maturity, compassionately affirming human goodness. All in all, the unusual plot and easy style should make this volume a popular item on your classroom bookshelf.

Reviewed by Gay R. Langlois (Teacher) and Debby Holland (Student),
Kennedy Junior High School, Enfield, CT.

Let's Forget the Labels and Help the Kids

Jean N. Sanders

For years, those of us in the teaching, medical, and social work professions have attempted to establish terminology describing less fortunate individuals in our society. Apparently we have few hang-ups with labeling some youngsters as "deaf," "physically handicapped," or "blind"; but we are uneasy with nomenclatures describing individuals with less-than-adequate mental capacities. At the risk of dating myself, I remember studying vocabulary distinguishing morons, idiots, and imbeciles--terms which sound rather shocking today. Imagine the effect if they were used in present educational or social circles! Recently, we've found more comfortable names for the same uncomfortable subjects: retarded, mentally retarded, mentally impaired, educationally mentally impaired, socially maladjusted, emotionally disturbed, learning disabled. The list goes on. It is no wonder teachers are confused when assigned a developmentally handicapped pupil. Apprehension over teaching methodology is inevitable.

For all handicapped individuals, there are professionals anxious to help them reach their fullest potential. Doctors, speech and physical therapists, social workers, and teachers rally to the child's aid. We might expect great success in the education and rehabilitation of our handicapped children if it weren't for the fact that many of our well-meaning professionals have become so specialized that they rarely work with handicapped children outside of their own fields. Teachers are often reluctant to think of the handicapped student as a person rather than as a label. Regular classroom teachers may have little interest in working with special education students. Even more surprising, special ed. teachers consider themselves specialists within their own fields. (This philosophy is especially true in Michigan, where teachers earn specialized degrees qualifying them to work only with a particular type of handicapped individual.)

Being handicapped unfortunately stigmatizes a person and his family. It is impossible to describe the anguish parents must endure during the process of testing and evaluation of their children. Undoubtedly they have already had a suspicion that their child has not been progressing normally; yet it is a dreadful insult when the reality, the results of the diagnosis, can no longer be ignored. Until recent years, many parents actually sent out death notices when a child was institutionalized for mental incompetency. No wonder then that it is sometimes more difficult for public school personnel to work with the parents of special ed. youngsters than with those children themselves.

A former teacher at the State Receiving Home in Warehouse Point, CT, Jean Sanders teaches educably mentally impaired students at Fellrath Middle School, Inkster, Michigan, and writes the "Special Perspectives" column for the bi-monthly newsletter of the Michigan Secondary Reading Interest Council.

DIAGNOSIS

Rather than victimize a person by enumerating his or her deficits, I think it is more beneficial to think of him or her first as a child and only second as a child with special needs. We teachers might think of ourselves as normal individuals, yet each of us could improve in one area or another of our physical, social, emotional, or intellectual make-up. Where is the fine line that separates a beginner from an intermediate swimmer? Who of us is always comfortable entertaining the boss and his wife or a cousin from Denver? Do we all, when we sleep through the alarm, handle the dilemma maturely? Most important, are we equally gifted in math, science, reading, and social studies? Answers to these questions are all too obvious. None of us is perfect; we all have areas in which we can improve.

Today we are so concerned with precise definitions that instead of dealing with a child's emotional, social, physical, and intellectual well-being we say, "Charles is in E.M.I. (Educationally Mentally Impaired) 66 2/3% of the day, E.I. (Emotionally Impaired) 12 1/3% of the day, and is 'mainstreamed' 21% of the time." Who is truly qualified to make such decisions? Who, furthermore, has time to be more concerned with percentages than with children? So often, children with disabilities have overlapping symptoms. And why not? It must be extremely frustrating to be unable to communicate effectively all day long. No wonder the child throws a tantrum before supper! But is he emotionally disturbed, language deprived, or mentally impaired? Does a distinction matter?

I have a personal bias regarding the labeling of students as "learning disabled." These children are often successful in many areas but have a glaring deficiency in some other. For instance, they may be terrific in math, yet have difficulty reading on even the primary level. Or they may be able to understand everything said, but be unable to read a word; or, the reverse, not able to understand spoken language, yet able to comprehend written messages. Students with learning disabilities usually appear "normal" except that they do not perform equally well in all areas. I agree that these children are handicapped, but I do not agree that the handicap is any more or less socially acceptable than another disabling condition. Parents and even teachers of the learning disabled student stress that these children are not retarded. A student who doesn't understand a teacher for whatever reason--being hard of hearing, speaking a language other than English, being mentally retarded or emotionally disturbed--still needs extra help and understanding. Even special ed. teachers and other trained professionals argue for hours over the placement of a student whose needs aren't met in the regular classroom.

PLACEMENT

Once the special student overcomes the hurdles of diagnosis, you'd think his problems would be over. Not so. Again, we have

labels. This time it's "mainstreaming" or "integration into the regular classroom." No matter what it's called, the student must be placed in the "least restrictive environment." He must experience as much general education as possible. Some restrictions are automatic. If he can't add 2 plus 2, it obviously would be insane to place him in an eighth grade math class. Oftentimes, special ed. kids are encouraged to take gym, music, art, shop, and homemaking, a policy placing a burden on our multiple arts teachers, who may have had little experience with handicapped students. In some instances, teachers may even feel hostile toward the special ed. kids and their special teachers, because special education teachers have smaller classes, a little more pay, and (sometimes) aides. Unfortunately, this antagonism may affect the student.

Integration into the regular classroom is very important, though sometimes traumatic, for the special ed. student. He views the placement as an opportunity to be with his friends and make new buddies not identified with special education. Many kids will go to great lengths to disavow any connection with a special classroom. A youngster might swear up and down he has never been affiliated with "those retardates." Most of us can see the handwriting on the wall! He will either lay low or explode in discomfort.

From the beginning, a sensitive teacher can realize the most important aspect of his or her role is to make the student comfortable, comfortable with himself and the class, and with his new teacher. There are many considerations when dealing with our mainstreamed student. Is he sitting alone? In the back of the room? Next to students from other special ed. classrooms? Does he play on a team or sit on the bench? If others are engaged in an activity, is he doing something similar or merely coloring? Is he encouraged to contribute with the group? All of us must know the agony of having had to participate when we felt incapable; yet, on the other hand, we must remember a time when we desperately wished to contribute to a project but were overlooked. Either is devestating; both are deflating. Ideally, teachers of our special ed. kids will have the necessary empathy.

Before a child is mainstreamed, the special education teacher should inform the subject matter teacher of all pertinent information, including some tips on procedure. "Should you call on him to read?" Of course, if he wishes to. But please don't let him drone on and on. Naturally, if the child is reluctant to read after supportive encouragement he should not be forced to do so. "Should he do written assignments?" Yes. Even though he may not be able to complete his work, it's important that he feel a sense of accomplishment. Although he may not appear to be absorbing the content of the course, the student may gain a great deal from the instruction in addition to his increased self-confidence. Some special ed. students may be very attentive to the dialogue and integrate far more knowledge than may appear on the surface.

ASSESSMENT

When it comes to testing, subject matter teachers should avail themselves of help from the special ed. department. What is a realistic requirement? Some special ed. students do remarkably well memorizing the names of shop tools, sewing machine parts, or the times tables. Others seem to collapse under the pressure of any test. On several occasions, my special ed. students have received the highest grades on a regular classroom test because they were well prepared and very motivated.

What is the most profitable means to assess the special ed. student? I tend to favor remarks such as "Good job!" Much better!" or "Try harder!" to traditional grades. This eliminates undue competition with others and allows the teacher to send individual messages. Unless I eliminate letter grades, my kids are apt to cluster around my desk, more concerned about their grades than about which words were spelled incorrectly or which math problem was missed.

ACTIVITIES

Language usage--the pronunciation of words and proper sentence structure--is probably the most important qualification for a person's adjustment in society. An individual must be able to make his needs known through self-expression. Patience and understanding on the part of the teacher are essential for communication with the special ed. student to be meaningful. Perhaps the most obvious and the least observed rule is to give a child as many opportunities to talk as possible. And--please--to listen! If you don't understand something, ask to have it repeated. If classmates can translate words or sentences for each other, certainly experienced teachers should be able to make sense of the child's expression. Corrections can be made so subtly and gently that they are unconsciously incorporated. There is nothing wrong with displaying a sense of humor as long as no one is embarrassed. Most kids are eager to express themselves when their efforts are appreciated.

Written expression can be as rewarding as oral expression if the students can feel a sense of accomplishment. I've found that students enjoy sharing their papers by volunteering to read them to the class. I would, however, never force a student to do this. One of the more interesting phenomena regarding special ed. kids is that a paper may appear incoherent but, when read orally, will not only make sense but will also sound like the King's English. Strangely enough, students will re-read a personal story months later almost verbatim. After a child has read his paper aloud, the teacher can offer constructive criticism, pointing out that the student should write it in the way he said it. I rarely "spoil" a paper by covering it with red ink. A creative effort should not be defaced by the critic.

Read to your kids! Because it has been said so often, that advice seems almost trite, yet in my experience only one or two teachers in a typical junior or senior high school actually do

read aloud. My junior high students particularly enjoy Old Yeller, Shane, My Side of the Mountain and Island of the Blue Dolphins. These stories are appropriate for junior high students but too difficult to be read independently by most in a special class. Frequently, I read to a regular seventh or eighth class and include my special class in the audience. It takes patience to train a class to be good listeners; all too often it is a new experience. The extra effort has its rewards. My own class was reluctant to enter a new classroom, but they gained confidence, gradually, in their ability to handle the situation. The regular class was so enthusiastic that some students sent unsolicited thank-you notes. My class on one occasion was invited to an Easter party by a regular class wishing to show their appreciation. Attending the party was itself an accomplishment, as my class had the jitters at the thought of experiencing the unknown. When I tested both classes after a reading of Island of the Blue Dolphins, my special class did as well as the regular class. The classes gained empathy toward each other in the process of enjoying a favorite story of young teenagers.

Every child needs to feel confident about himself and his ability to handle language. While he is in school, a student needs my support; but when he is on his own as an adult he must read and write his own letters and take care of his own bookkeeping. His school work has a purpose; it must prepare him for life. Many of my former students are fine examples of young people who have "made it" in the working world. They visit me frequently and encourage my class to achieve to the best of their ability.

A handicapped student is like all our students. Each is unique, but all are special!

PAPERBACK REVIEW

On the Move, by Harriet May Savitz.
Avon, 1973. 123 pp. $1.75.

On the Move is a story about young people who can move only if they are in wheelchairs. Its action begins with a tense and exciting game of wheelchair basketball, a sport that pulls the reader immediately into the narrative. Playing in the game are two of the major characters in the book, Skip and Bennie. They are cheered on in later chapters by Carrie, who grows very close to Skip. All three young people have awesome problems as they struggle to acquire physical independence and emotional wholeness: Skip agonizes over the leg he lost in Vietnam; Carrie, paralyzed by polio, suffers as she moves away from home and learns to take care of herself; and Bennie copes courageously not only with paraplegia but also with being black. Their

mentor is Glen, who dedicates himself to the people at the rehabilitation center where they all meet. All of the characters are simply drawn, but they and their story are real, inspiring the reader with admiration and understanding. Although the plausibility of the narrative breaks down at the end when it becomes facile, it succeeds, on the whole, in avoiding sentimentality. Short and quite readable, On the Move will probably evoke compassion and insight in many high school readers.

Reviewed by Mary Ann Zak, Suffield (CT) High School.

PAPERBACK REVIEW

Hitchhike by Isabelle Holland.
Dell, 1979. 123 pp. $1.50.

Hitchhike is the sometimes unbelievable account of sixteen year old Patricia (nicknamed Pudge and shortened to Pud) Mallory's journey home after she receives a long-distance phone call from her father informing her that their long planned backpacking trip has to be postponed because of a business trip he must take. Angry and hurt, Pud devises a way to get even with her parents, especially her father. With the advice and encouragement of some of her fellow students and "friends" at the exclusive private school she attends, Pud formulates a plan: she decides to hitchhike home alone to New York and spend the airfare her parents had sent her on something that will "infuriate" them. In the process she adopts a stray dog as a traveling companion, is kidnapped and held for ransom, and finally escapes and is reunited with her family. Pud discovers in her personal odyssey that you cannot blindly trust those who seem to be friendly and sympathetic and that appearances can sometimes be deceiving and misleading. She also learns more about her real feelings toward her parents, the police, and adults in general. Although the book will probably hold the interest of adolescent readers, there are some flaws in characterization and plot. For example, some of the main character's actions do not seem to fit the original personality established by the author. Also, although this book does teach valuable lessons about trust and how some people are misled by their prejudices, at times it becomes too moralistic and contrived.

Reviewed by Richard H. Gray, Kosciuszko Junior High School, Enfield, CT.

Videotaping for Special Students in the Language Arts Class

Joellen M. Nelson

Since 1977 I have taught an I.E.P. Language Arts class in a public junior high school. I.E.P. stands for Individualized Educational Plan and refers to the alternate programming which special educators provide for students who are unable to function in a mainstream English class.

Last year when setting up a group contract system for meeting behavioral and academic expectations, I attempted to use an activity as a reward rather than as a primary reinforcer (such as a trip to Mc Donald's). The activity-reward was participation in a video-tape production. By June, ten students labelled "learning disabled" and/or "emotionally disturbed" had completed a ten minute television play entitled "The Big Mistake." While the script was based on the play "The Time Spanner" (which originally appeared in Sprint magazine), students rewrote the ending and added characters so anyone wishing a speaking role could have one. Under my direction, they created sets, made visuals for production credits, selected mood music, and devised special effects. It was truly their creative product.

The project was an exciting educational experience because it not only proved highly motivating to a group of extremely hostile and turned off adolescents but it also developed numerous social and academic abilities. This article will illustrate how specific language arts and social skills can be reinforced through a series of lesson plans leading to the video-taping of a play and by means of that to suggest specific strategies for accommodating students with learning disabilities.

In order to make this activity work, the teachers must be aware of each individual's processing strengths and weaknesses. Usually a learning disabled student has a definite modality preference. Some are visual learners while others receive information best through an auditory channel. For example, one of my students, who is an excellent actor, has severe visual tracking and visual memory deficits. He was able to remember his lines only after hearing them read to him. A visual learner on the other had might not be able to retain instructions given verbally and would require that specific directions be outlined in written form (as in lesson 3 below). With this in mind, both auditory and visual cues should be incorporated into group oriented lessons.

Before attempting a long range video-tape project, the class should do some improvisation and become accustomed to being on camera. Select a short play, no more than three to four acts.

Formerly employed in a private residential school for the learning disabled in Greenwich, CT., Joellen Nelson is a Special Education teacher at Gideon Welles Junior High School in Glastonbury, CT.

Use pre-written material to begin with. L.D. and E.D. students often have difficulty writing a cohesive paragraph, never mind an entire play. Later, so that students can experience writing dialogue in play form, I allow students to rewrite lines they feel are awkward or to embellish details in the story. For the sake of simplicity stick with the main plot.

Here are some basic lesson plans:

LESSON PLAN ONE

General Goal — To comprehend main ideas of entire play.

Specific Goals
1. To reinforce fluency and expression of oral reading.
2. To provide a non-threatening audition.

Materials
1. Dittoed copies of play.
2. Magic marker pens.

Procedure
1. Introduce play with brief synopsis of characters, setting and plot.
2. Assign roles to those students wishing to participate.
3. Scene One: Students are instructed to underline their lines with colored magic marker. This will aid L.D. students with moderate to severe visual tracking difficulties who often lose their place or skip lines.
4. Entire class reads Scene One silently. Mental rehearsal of lines will facilitate greater confidence, fluency, and expression during oral reading.
5. Scene One is read aloud by actors.
6. At conclusion of Scene One, someone who did not have a role should summarize the plot.

The same procedure is applied, scene by scene, until the play is finished. Roles should be assigned to different actors so that everyone has a chance to audition and to play different characters. Roles are then cast by teacher-director.

LESSON PLAN TWO

General Goal — To list production requirements by category for Scene One.

Specific Goals
1. To skim for details.
2. To support sequential memory (some learning disabled students are unable to remember the order in which events, props, and characters occur).

Materials
1. Scene One of the script.
2. Six pieces of construction paper labelled props, costumes, music, set, visuals, and actors.

Procedure

1. Begin with construction paper labelled "Characters." Students name from memory or skimming script the characters included in Scene One as the teacher jots down in list form.
2. List for props, costumes, visuals, and set design are compiled in the same manner.

Ex. "Time Spanner" - Scene One

Characters	Costumes	Music
Mr. Fields David Stone Cat	Science lab coat and spectacles	Side 1, Song 1 Steve Miller album
Props	**Set**	**Visuals**
Calculator Boxes	Time Machine	"The Time Spanner"

3. Students volunteer for various crews.

This step is essential to an L.D. student with poor organizational and sequencing abilities. In my class, one student in particular would inevitably name props, etc., that weren't required until the next scene. For him it was vital to emphasize where Scene One began and ended.

LESSON PLAN THREE

General Goals

1. To complete production crew assignments.
2. To cooperate and participate actively in small groups.

Specific Goals

1. Actors
   a. To rehearse lines in order to develop sufficient volume and clear enunciation.
   b. To begin characterization--express appropriate emotions through voice, facial expression, and body language.
2. Visual Aides
   a. To make freehand or stencil lettering for poster (develops fine motor coordination and spatial organization on paper).
3. Music
   a. To select music with appropriate mood.
   b. To plan fade in and fade out cues with actors lines and movement (develops listening skills).
4. Props and Costumes
   a. To collect appropriate clothing and articles (research time period in library if necessary).

5. Set Design
   a. To translate sketch on paper to three dimensional form.

Materials

Will vary according to each crew.
Ex. Actors - scripts to study lines
Visuals - magic markers, stencil, construction paper
Music - record player, records
Set Design - paint, boxes, construction paper

Procedure

1. Students sit in assigned seats ready to listen for directions.
2. Discuss an overview of what each crew will work on.
3. Explain and distribute tasks outlined in writing on note cards to each crew member.
4. Teacher circulates, assisting in each area.
5. If possible, an aide or volunteer should help with this lesson.

Grouping students in appropriate production crews gives the teacher a unique opportunity to showcase a variety of individual talents. This positive reinforcement greatly enhances the self-esteem of most students.

LESSON PLAN FOUR

General Goal

To coordinate the efforts of all production crews for Scene One.

Specific Goal

To establish blocking (actors movements on stage) and integrate with set special effects and camera shots.

Materials

1. Cue card with actor's lines on language experience chart paper (see example below).
2. Masking tape to indicate positions on floor.

Procedure

1. Production crew assignments have been completed.
2. Actor's lines should be memorized.
3. Under teacher's supervision, blocking is worked out, incorporating actors' natural movements and avoiding upstaging.
4. Action is then viewed on television screen without recording. Camera angles are then experimented with until most effective shots are selected.
5. Music and special effects are added.
6. Final decisions concerning blocking, camera angles, music and special effects are outlined in sequence on cue card form, as in example below.

Lines		Directions
Cat:	I got your note. Why did you want me to meet you here?	Lead in music: Steve Miller, side two, song four, fade in and out. Close up on Cat as she enters from behind chalkboard.
David:	I am going to ride the Time Spanner.	Close up of David.
Cat:	What! Are you crazy?	Long shot of both characters.
David:	No-I want to see what it was like, how people lived back then.	Close up of David behind chair.

LESSON PLAN FIVE

General Goal To rehearse and video-tape Scene One.

Specific Goals
1. To constructively evaluate performance.
2. To edit mistakes.

Materials
1. Video-tape recorder.
2. Blank tape.
3. Criteria for judging overall performance.

Procedure
1. Establish cues for when camera is on or off.
2. Run through Scene One at least two times.
3. Film scene.
4. Play back video-tape, opening discussion for constructive criticisms. The class decides democratically to keep whole or part of scene.
5. Refilm if necessary.

Now you are ready to begin Scene Two.

The preceding lesson plans, applied scene by scene, provide the structure needed to video-tape a formal dramatization. I hope these lessons will encourage Special Educators and mainstream English teachers instructing L.D. and E.D. students to implement and adapt them with their classes.

DO YOU KNOW?

SAT's are available for handicapped students.

Write to: College Board Admissions Testing Program
for Handicapped Students
Box 592
Princeton, New Jersey 08540

PAPERBACK REVIEW

Alan and the Animal Kingdom by Isabelle Holland.
Dell, 1979. 187 pp. $1.50.

If one is looking for a well written, interesting tale to appeal to middle school animal lovers, Alan and the Animal Kingdon fills the bill. While Alan's efforts to keep his menagerie intact upon the death of his elderly guardian might seem a little far fetched, his love for his pets is genuine. Eventually, Alan's animal friends settle into new homes far easier than he, but the book closes on a note of cautious optimism. Isabelle Holland depicts the adults in the story in a realistic manner. Her treatment of the alcoholic veterinarian is a sensitive one; and the school headmaster is another mortal being with both strengths and weaknesses. Alan's reactions to events and people are plausible and those of a normal thirteen-year-old. His emotional outburst when everything seemed to be closing in on him and defeat was imminent is vividly portrayed. Pleasing to this reviewer was that not only was the writing grammatically correct and properly punctuated but it was also devoid of the sexual situations and street language that so many authors of current young adult fiction seem to consider necessary to make a book "relevant."

Reviewed by Marion D. Bradley, North Branford (CT) High School.

PAPERBACK REVIEW

Father Figure by Richard Peck.
Signet, 1978. 182 pp. $1.95.

Seventeen year old Jim Atwater relates his year of personal crisis, moving from one trauma to another. His mother, terminally ill, commits suicide and he must face mortality. His younger brother, for whom he has served as a father figure, needs his support, and Jim eagerly accepts responsibility. However, his father, who had deserted his young family seven years before, arrives and forces Jim to make further adjustments, from recognizing his own class snobbery, to learning to share the younger boy's devotion. All this is complicated by Jim's growing awareness of his attraction to a young woman who shares a relationship with his father. In a change from most adolescent fiction, Jim's dilemma concerns letting go of adult responsibilities and accepting a less encumbered life. Although the potpourri of issues in this relatively slim book may seem bewildering to readers, high school students, inured to the complexities of soap operas, report a concentration on only those topics with which they can deal, ignoring the other currents. They do wonder if perhaps they have seen the story on television, a consideration which may have occurred to the author as well.

Reviewed by Chris Sullivan, Plainville (CT) High School.

Self Image : A Possible Hidden Handicap to Learning

Thomas P. Fitzgerald

Are you able to recognize "handicapped" students in your class? Some handicapping conditions are readily apparent but others require close observation if we are to recognize and deal with them. The hidden handicaps may be psychological conditions preventing intellectual and emotional growth of students. Only a small number of students have severe problems; more have slight psychological difficulties generally associated with maturing. What we do in our classrooms (tasks) and how we do it (methods) will determine whether the psychological conditions decrease or intensify.

For certain students, even well prepared lessons are unsuccessful. One possible factor contributing to our lack of success may be inadequate student self-concept or self-image. In 1956, a White House Conference identified the chief needs of children as love (understanding), encouragement, and guidance--all critical factors in developing feelings of adequacy from the "significant others" in their lives. Teachers at all grade levels exert considerable influence on the developing self-image of students; therefore, we should consider ways to identify students' needs related to self-concept and ways to reinforce positive self-concepts through classroom activities.

Secondary classrooms provide ideal conditions for ongoing observation of student interactions with authority figures, peer groups, discipline, work pressures, and other areas which normally produce stress. Many teachers have employed open seating, self-selected discussion groups, and self-reflective essays as techniques to indicate a student's peer status and self-image. Allowing students to sit where they choose and next to whomever they choose represents a type of sociometric index of peer status. Self-selected discussion groups may reflect social and academic standing as well as setting the stage for an accepting atmosphere within the classroom. Asking students to compose essays around topics such as "Who I Am," "Changes in Myself," or "What I Do Well" provide a more direct, reactive measure of student self-concepts.

Teacher generated instruments also produce useful information. Such instruments provide inventories of interests and indications of learning preferences through the use of sentence completion, word association, or semantic differential techniques as the brief examples below demonstrate:

Dr. Fitzgerald is an Associate in the Bureau of Reading of the New York State Education Department and has been the President of the College Reading Association.

Sentence Completion:

1. When I study I prefer to....
2. For me, reading is....
3. When I am in a new class, I wish I could....
4. When I am introduced to someone, I usually feel....
5. When I daydream about what I will be, I see myself....

Word Association:

	First	Second
1. school	_____	_____
2. books	_____	_____
3. sports	_____	_____
4. me	_____	_____
5. teachers	_____	_____

Semantic Differential:

WRITING IS		
boring	1 2 3 4 5 6 7	exciting
important	1 2 3 4 5 6 7	not important
hard	1 2 3 4 5 6 7	easy
I AM		
boring	1 2 3 4 5 6 7	exciting
important	1 2 3 4 5 6 7	not important
weak	1 2 3 4 5 6 7	strong
friendly	1 2 3 4 5 6 7	unfriendly

In brief, a need exists to evaluate student self-images through formal and informal, reactive, and observational techniques. The objective of these activities is to identify students with potential psychological handicaps. Since these methods have limitations, our efforts will not produce clinical evidence, but they will provide some additional information to more accurately guide instruction.

After organizing this information, our attention can turn to instructional tasks and methods. The challenge is to design tasks

that will enhance positive self-concepts. Much research has demonstrated that learning increases when instruction is tailored to the student's preferred learning modes (visual, oral, tactile), learning rates, learning styles (deductive, discovery, etc.), and, social learning (group, pair, or individual). Since most teachers find it difficult, if not impossible, to address all these learning variables, it may be sufficient to vary learning conditions so that tasks will periodically include each element.

Classroom atmosphere is a critical factor in the development of self-concept and should incorporate the following characteristics:

1. acceptance of diverse opinions
2. recognition of previous student experiences
3. tolerance for productive "noise"
4. questions directed toward broad alternatives rather than a single answer
5. assignments which challenge and give responsibility to students

In such an atmosphere, students see themselves as useful, important, and productive members of a learning team. They learn to view mistakes and errors as a natural part of the learning process.

A large number of instructional strategies exists which provide a basis for continuing the development of positive self-concepts. The brief list of examples below will serve to indicate these types of instructional tasks.

1. Open-ended questions: Teacher poses a question which has several possible answers or encourages students to apply their experiences/feelings.

2. Oral expression activities: Teacher designs a task which allows students to express orally their opinions, work, and reactions.

3. Student-generated questions: Students design a set of questions to direct their reading/studying.

4. Language-centered activities: Teacher constructs tasks which encourage students to use and reflect on their knowledge of language structure and function.

Activities, such as those outlined above, have application in all content areas and serve to stimulate sharing of what students "know" as the initial step in focusing on what is to be learned.

Some students face psychological handicaps which result in reduced achievement or problem behavior. Teachers must acknowl-

edge responsibility for identifying and dealing with such problems in their classroom. This article has suggested several observational and evaluative techniques to identify students with weak self-images. Several instructional strategies have also been proposed as means of creating a positive atmosphere in classrooms. In sum, some of the most insidious handicaps are the hidden psychological conditions which require careful detection by the classroom staff.

SUGGESTED READINGS

Self-image

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MORE HANDICAPPED STUDENTS MAINSTREAMED

Education Daily reports that Wilbur Cheatham of the Office for Civil Rights confirmed last fall before the House Select Education Subcommittee that more handicapped students are being mainstreamed. During the 1978-79 school year, 22% of all handicapped students were in full-time special education programs compared with 27% in 1976-77, with 43% of the educable mentally retarded in special education programs compared with 55% in 1976-77. Orthopedically handicapped in special education programs fell from 73% to 57%, blind and visually impared from 27% to 20%, and deaf and hearing impaired from 52% to 42% during that same two year period. Those decreases from special education programs supposedly reflect comparable increases in numbers of handicapped students mainstreamed as a result of Public Law 94-142, the Education for All Handicapped Children Act.

Deaf

B.H. Fairchild, Jr.

I want this class she moaned please I need
this class the teacher talks so I can see
her words she turns and looks at me
her mouth her eyes her hands all make the meanings
come across
I'M SORRY THE CLASS IS FULL
the words I mean the way she shapes them
makes words visible gives them bodies
the vowels like I could hold them if I tried
I'M SORRY
she taught me last semester
trying even then to make the words
come out so I could see them one by one
so clear like small creatures tiny birds
blue a pale blue against a snow-like silence
I'M SORRY YOU'RE HOLDING UP THE LINE
her syllables so finely formed at times
I swear I'd see their sound a distant flutter
scarcely there yes like wings on air
I'd hear the words fly across white fields
at certain times straining seeing listening

Mr. Fairchild is a member of the Department of English at Texas Woman's University, Denton, TX. This poem is reprinted with permission from Cedar Rock, Spring 1978.

PAPERBACK REVIEW

Gaucho by Gloria Gonzalez.
Dell, 1979. 160 pp. $1.25.

Having been brought up on numerous and exciting tales of life in his native Puerto Rico, Gaucho dreams of the day he can "escape" with his mother from the New York ghetto that he thinks entraps him. However, when you are an eleven-year-old boy, the chance of earning enough money to make this dream a reality is almost impossible—if you are honest. The fact that Gaucho is able to resolve his inner conflicts, triumph over those who are able to currupt him, and, ultimately, to find himself is secondary to the novel. Gloria Gonzalez brings her award-winning talents as a playwright to Gaucho as she vividly creates images of "El Barrio." Scenes like "La Marquita," a rambling fifteen block area of sidewalk stands and stalls, and characters like Uncle Pachecko, the local bookie, draw the reader deeper into

the life styles of Gaucho and the people who greatly influence his growth. Through little anecdotes, like the escape of a dozen crabs on a crowded subway, you are rewarded with a touch of humor that so often inhabits the pages of this book. While the characters reflect the humor and pathos so often associated with inner-city life, their views for the most part mirror the positive aspects of family and community living. When Gaucho learns of the corrupting forces of evil in the world, Uncle Pachecko reminds him of the good things in life: "...If you want to find them, you have to look for them." Look no further, as Gaucho is one of the good things in life.

Reviewed by Roy E. Bell, Kennedy Junior High School, Enfield, CT.

PAPERBACK REVIEW

A Shining Season by William Buchanan.
Bantam, 1979. 209 pp. $2.25.

A Shining Season is not so much a book to be read as it is an experience to be felt. A true story, A Shining Season surpasses both Death Be Not Proud and Brian's Song in its stark presentation of a young athlete's battle with cancer. In his study of track star John Baker, William Buchanan seeks neither to satisy any reader's morbid curiosity nor to deify the subject of his book. Through a realistic, totally engrossing narrative, John Baker emerges as a man who transcends his own excruciating pain and suicidal despair because he constantly tries to relieve the pain of others. No hero or saint to be admired or cried over from a distance, John forces the reader into a position of seeing how he or she can help others recognize their own worth. Baker is truly a modern miracle-worker as he transforms the lives of children who, in most eyes, are losers. And so, Anthony with chronic bronchitis becomes his Student Assistant Track Coach, Bill with the deformed arm becomes Chief Equipment Watcher, and little Stephanie with osteomyelitis becomes an honorary Duke City Dasher and, with the memory of Coach in her mind and heart, eventually overcomes her affliction and receives the first place medal for a one-mile cross-country race. It is because of A Shining Season that readers are given the chance to learn how they can overcome their own "illnesses" and become "coaches" to the Anthonys, Bills, and Stephanies living in their own world.

Reviewed by Michael J. Valovcin, Seymour (CT) High School.

Failure Is No Fun—A Competency - Based Approach That Generates Success

Mort Sherman, Ray Betti, Doris Chiappetta, and Marcia Supon

INTRODUCTION

With the all too familiar cry, "They're lacking some basic skills," ringing in our ears, we began another year trying to teach "modified" classes. Difficult, out-moded books and "busy work" ditto sheets abounded--so did anxiety and frustration. Underlying it all, however, was the noticeable love, respect, and understanding we shared for each other. Our students knew we cared. We mirrored each other's frustrations. Once we, as teachers, began to share our thoughts and feelings, the floodgates opened. In a myriad of ways our students expressed their need to succeed. They wanted to be like the "regular" students. They wanted to be smart and to enjoy learning. No one wanted to come to school just to meet failure; however, that's what they saw and felt after years of reinforced failure. We knew we had to begin by modifying attitudes--theirs and ours.

The Beginning

The first step was to allow each student to "let off steam." Once or twice a week, anyone could call for a rap session. Most importantly, we shared our feelings--likes, dislikes, problems, failures, and anger. We teachers shared too. Our sharings enabled students to know that at times we were not pleased with our actions or self-images. Students began to realize that, like them, we had difficulty accepting rejection. From these sessions grew the realization that all of us are vulnerable. This, of course, was the problem that seemed to permeate the sessions. The students wanted to be part of the whole, even though they saw themselves as different because of physical handicaps and/or their previous inability to succeed academically.

The Bond

Success meant more than the cliches "You're as good as anyone," or "You can do it, if you try." They knew they couldn't do some things, no matter how much effort was exerted. In some

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instances, the students were more realistic about their limitations than we. They were bitter. They needed to believe and feel rather than know that we sincerely loved them. They had to be shown--a touch on the arm as we walked up and down the aisles, a wink or a smile in the halls or in the cafeteria developed a bond among us. The bond became stronger and stronger and the attitudes toward one another began to change.

The Discipline

Disciplining with love was our guide. Armed with a strong desire to create a positive change, we knew we could affect behavior. If we could re-affirm good behavior with a smile, a touch, or a wink, we could discipline with that same love. A stern directive to apologize for rude behavior or a frown when someone dumped someone else's books soon began to take effect. Killer statements (put downs) had to go.

Everything seemed to click at the same time. We knew in September that the traditional teaching approach was not working. As we opened to one another and as we became more sensitive to the needs of our students, we developed a new program--a specialized curriculum for our "special" people.

THE POPULATION

Coleytown Junior High School in Westport, CT, which houses grades six through nine, has several curricular approaches. The sixth grade operates on a cluster or team approach, using the facilities of the building, yet remaining on a different schedule. The seventh through ninth grades operate on a traditional departmental approach. Mainstreamed into each grade level are some students from the Coleytown Developmental Center (C.D.C.). C.D.C., a regional program for children with special needs, functions as a school-within-a-school.

In addition to the students from C.D.C., not all of whom are mainstreamed, many students in the regular program are in need of special attention. To meet these needs, the English department has created two levels of courses in the seventh grade. The "modified" level (no more than fifteen students per class) is designed to meet the needs of those students identified as needing extra help. The "regular" level is for those students who can perform without the aid of a modified program. The eighth and ninth grades add a third level. This level, an honors section, is for those students who have demonstrated a high level of proficiency in the language arts.

The modified program is one which is designed to provide as much individual instruction as possible in a classroom setting. Students are placed in a modified class for a plethora of reasons: disciplinary problems, learning disability, physical handicap, or emotional adjustment. Clearly, the problem is how to deal with such a varied group of students who acutely need individual attention.

Program Concerns

The previous modified program allowed teachers to be autonomous, to be creative, and to deal with the students as best they could. Using worksheets, oral reading, magazines, and adolescent literature, the previous program dealt with students on a stop-gap basis. Similar to many other programs, our modified program was not felt to meet the needs of the students.

Rather than give lip service to the ideal of individual instruction, those of us involved with the program set out to develop a curriculum which did not teach whole lessons to whole classes. Central to our concerns was how to present a program wherein students of varied capabilities and interests could succeed and yet be taught necessary skills. Concentrating on the affective, the new program has met with tremendous success.

THE PROGRAM

The heart of the program is love, understanding, and honesty blended with and balanced against responsibility, limitations, and realistic expectations. As a staff we share these feelings; our students, although not always able or anxious to vocalize, share them, too.

In order to better address the needs of our students, we teamed into units of one male and one female. These teams proved to be a wise division because some students respond and relate to one sex model more positively than to the other. This division in teaming is vital at this age level generally, and with problem students specifically.

The program we developed is competency-based. With a blending of teacher-directed activities with independent student choice, the units are thematic and vary in both scope and sequence. The exercises are divided into three levels of difficulty, each exercise offering the opportunity to try a different level. The final grade is based upon the number of exercises completed, not upon the difficulty of each one. To assure continuity and consistency of the academic program, certain exercises must be completed by all students. Even within this structure, however, the program is totally adaptable so that physically and emotionally handicapped students can find success. The chart below demonstrates some adaptations which may be used with different student handicaps.

Handicap	Adaptation
Quadraplegic with gross motor control of arms and hands	1. Setting a time limit for written work rather than requiring a certain amount of writing. 2. Having the student do some work orally or using a tape recorder in place of the written work.

Handicap	Adaptation
Hearing impaired	1. Seating the student in the center front of the class. 2. Making sure the teacher never stands and talks with the student when the teacher's back is to the window. 3. Using language experience. 4. Evaluating the concept or idea, not the sophistication of its presentation.
Emotionally disturbed	1. Beginning with the affective domain. 2. Quickly focusing the student on an exercise where immediate (within the period) success is achieved.
Learning disabled	1. Encouraging the use of different levels where success is all but guaranteed (level 3 spelling, level 1 plot line, for example). 2. Depending upon the disability, modifying quantity of written work, presentation of ideas (art, music), and/or amount of teacher-vs-student structuring of the unit.

To begin a unit, students and teachers read, discuss, and clarify the material which will be used as the basis of the unit. After this teacher-directed introduction, the students proceed to work on the exercises of their choice. Each unit is structured so that the basic cognitive components of the language arts are covered. The chart below details exercises which form a unit based on "The Cask of Amontillado" by Poe.

Cognitive Process	Skill Area	Specific Exercise
Listening	Audio-Visual	Listening to another story (record) and dialoguing about it
Speaking	Explaining, Defending, Presenting	Student-teacher, student-student dialogues
	Oral Reading	Fluency and rate, expression

Cognitive Process	Skill Area	Specific Exercise
Writing	Comprehension	Literal: sentence writing using vocabulary Inferential: putting the narrator in a different setting (our school) and having him respond to a situation "in character"
Reading	Comprehension	Literal: plot line, short answer, cloze, spelling, vocabulary, dictionary work Inferential: discriptive phrases of narrator, ... of Fortunato

SPECIFIC LEARNING STATIONS

Fifteen learning stations were offered in the "Cast of Amontillado" unit. The students were free to choose among the fifteen, though seven stations, which dealt with the most basic areas, were required. The chart on the following page is a copy of the evaluation sheet used by each student. The chart lists the fifteen stations with space for notes concerning date of completion, level of difficulty, and teacher's initials.

Management

Students are given new folders at the beginning of each unit. This helps "set the tone" that each unit is a "new beginning." On each folder is stored the evaluation sheet for the unit and, if necessary, a copy of the story. Starred units must be completed first; however, they may be completed in any order. All work is stored in each student's folder. As a general rule, folders do not go home. Depending upon the child, we try to set some kind of time limit concerning the completion of certain exercises before we request that an exercise be finished as homework.

Levels of Difficulty

Along with the freedom to choose their own work for any given day, the students are given the opportunity to choose the level of difficulty on which to work. Each station has three levels. Level I is most difficult, Level II is less difficult, and Level III is easiest.

Although there is no grade reward or penalty for working on difficult or easy levels, most students choose the more challenging levels. The students want to prove to us, to their peers, and to themselves that they can do challenging work. We rarely have to suggest that a student work on a higher level. In fact, we find

Your Name: _____

Poe: "The Cast of Amontillado"

		VOCABULARY				COMPREHENSION			STRUCTURE		COMPOSITION	EVALUATION			
	*Spelling	*Locate Word	*Look up in Dictionary	*Write Sentence	Extra Credit Flash Cards	Figures of Speech	*Descriptive Phrases	*A.V.	*Phrases/ Narrator	Plot Line	*3 Sentence/ Character sketch	Cloze	Sentence out of Context	Short Answer	Bulletin Board E.C.
Date															
Level															
Teacher's Initials															

that more often we tactfully have to suggest that a student work on an easier level.

The spelling unit provides a good example to illustrate the three levels. In order to master the spelling station on Level I, a student must learn the correct spelling of 20 words; for Level II, 15 words; and, for Level III, 10 words.

Grading System

One of the most successful and encouraging aspects of the program is the removal of the "mystery" from grades for these students. Grades had become threatening; they seemed arbitrary and often seemed to be a punishment rather than a reward. In order to have a truly success-oriented program, students must feel as if they are capable.

In the "Cask of Amontillado" unit, students are required to complete a minimum of seven stations to obtain a grade of C. Their grades increase in proportion to the number of stations mastered. The students receive credit for the station when it is successfully completed on any of the three levels. Students become very excited when they realize how "easy" it is to get a good grade.

This marking system has had some extraordinary and unexpected results. When, perhaps for the first time, students realize that they are in control of their grades, some begin to ask if they can "please" take some work home. Others ask if they can bring their folders to study hall to do extra work to improve their grades. Before this program was adopted, these requests were simply unthinkable.

CONCLUSION

The students and the teachers involved with this program are convinced that it works. The reasons for this success are several. First, this program is planned by the teachers who use it; thus, the teachers' acceptance of the program and their understanding of the students is assured. Second, the students are afforded every possible opportunity for success. Third, administrative support for all aspects of the program is an encouraging reality.

The Bureau of Education for the Handicapped predicts that for the approximately 2.5 million handicapped youth who will leave our school systems in the next four years:

- only 21% will be fully employed or enrolled in college
- 40% will be underemployed and at the poverty level
- 26% will be unemployed and on welfare
- 8% will be in their home community and idle much of the time
- 3% will be totally dependent and institutionalized

PAPERBACK REVIEW

Queen of Hearts by Vera and Bill Cleaver.
Bantam, 1979. 114 pp. $1.75.

In Queen of Hearts Vera and Bill Cleaver explore two important themes: the initiation of a child into the adult world and the position of the elderly in our youth oriented society, each theme enhancing the other. Actually, the initiation theme is quite dependent upon the other. Wilma, the child, grows in direct proportion to her grandmother's decline when, because of her grandmother's deterioration, she is forced to assume the elderly woman's former responsibilities--housekeeping, cooking, etc. But Wilma can only progress so far. She realizes that her self-esteem depends upon her grandmother's rejuvenation. Instead of keeping the grandmother in the role of a child as her parents had done, Wilma encourages her grandmother to reaccept the responsibility to care for herself. She achieves her goal, instilling life into her grandmother, and establishing herself as an adult and equal. During this process both Wilma and the grandmother realize that they are the "Queen of Hearts"--theoutcast--the card that no one wants. Through stormy cooperation they each become important and productive. Although the book is sensitively written, it may portray too realistically family conflict and the subsequent suffering of two segments of our society--the adolescent and the elderly. Teachers should use care in recommending this book to adolescents; a student will need maturity to read and comprehend it. However, I strongly recommend it to adults to gain special insight into the age we have left and the age we will become.

Reviewed by Karlynn A. Sherman, Bloomfield (CT) Junior High.

PAPERBACK REVIEW

Zanbanger by R.R. Knudson.
Dell, 1979. 160 pp. $1.50.

A girl on the Robert E. Lee Generals basketball team? "NEVER!" was the resounding response from the principal, the Generals, and the other teams in the all-male league. "Why not?" was the query of Suzanne (Zan) Hagen and her friend Arthur Rinehart. Zan was an excellent athlete: hard-working, team-minded, dedicated, and aggressive. These qualities had earned her a permanent position on the Generalettes bench where the coach, Mrs. Butor, was concerned with choosing feminine uniforms and developing manners on the court and not in a rigorous athletic contest. With the scholarly, cunning, and resourceful Rinehart acting as her

lawyer, Zan takes her problem and her school to court. Much to everyone's surprise, the decision is awarded in favor of Zan. She and all other interested girls are allowed to try-out for the General's team. Although Zan wins a substitute position on the team's roster, the real battle proves to be the one she must face as the lone female in a male dominated league. What follows is the realistic story of one determined person's attempt to gain acceptance for what she is and for what she can do. This easy to read book is must reading for everyone who has ever longed to fulfill a dream. Score two points for R.R. Knudson!

Reviewed by Christine DeLozier, Westbrook (CT) Junior-Senior High School.

PAPERBACK REVIEW

Bombed, Buzzed, Smashed, or ... Sober by John Langone.
Avon, 1979. 157 pp. $1.50.

It is John Langone's approach to the topic of alcohol that makes his book both different from and better than most others that address this controversial issue. Langone accepts as fact that many underage teens drink, and instead of preaching the usual sermon geared toward the prevention of alcoholism which uses "scare tactics" and emphasizes the morality of drinking (it is wrong, period), he has written an extremely interesting, easily read book filled with an impressive amount of factual information on the subject. His style is conversational, and he effectively utilizes a question/answer technique to probe areas that might be of special interest to adolescent readers, such as how alcohol actually works on the body and the most effective treatments for hangovers. Langone never condemns nor condones but instead urges the reader toward making responsible decisions about drinking after finding out as much as possible about the topic. Langone does not give such advice idly, since in Bombed, Buzzed, Smashed, or ... Sober, he provides an informative, well written means for his audience to accomplish this goal.

Reviewed by Ann Norton, Bristol (CT) Central High School.

Preparing Children to Accept the Handicapped

Mary Ann Link and Ann L. Reiser

Since the introduction of the Education of All Handicapped Children Act of 1975 (Public Law 94-142) mainstreaming has had a widespread impact on students and teachers. Now that a majority of states are mainstreaming increasing numbers of handicapped children into regular classrooms, teachers are being called upon daily to attend to various physical and emotional problems. Because literature is a mirror that reflects all that is deepest and, therefore, universal in life, a book at the right time can allow readers to share the hopes and fears of a central character. Children's literature can thus help prepare students to accept handicapped youngsters who may become their classmates.

Language arts teachers who enjoyed fantasies and fairy tales during their own childhoods have probably felt vindicated in the continued use of these genre in the classroom especially after the publication of Bruno Bettelheim's The Use of Enchantment: The Meaning and Importance of Fairy Tales. Though classical fantasies are replete with gnomes, trolls, and assorted creatures quite different from ourselves, such tales stimulate little in-depth discussion about the very real differences that exist in contemporary classrooms. Another of Bettelheim's beliefs is that strictly realistic stories inform without enriching children's imaginations. Can we therefore justify using realistic fiction in today's mainstreamed classroom, which serves not only handicapped students but also those with social and cultural differences? Can teachers use literature to assuage the doubts not only of the students with problems but also of their classmates who may be sympathetic though somewhat confused? The answer is a resounding, "Yes!"

Although the therapeutic literature itself may indeed be quite realistic, the methods in which this writing is shared among students may employ fantasy effectively. In Sharing Literature With Children Eric Klinger suggests three functions of fantasy: 1) to permit exploration of goals or desired outcomes that the child cannot yet achieve, 2) to permit emotional integration of overwhelming events, and 3) to provide continuity between known and new experiences. Surely fantasizing can apply not only to mythical events but also to the solutions to a fictional blind child's problems, to an understanding of mental retardation, or to the differences between working in a resource room for the learning disabled and working in a regular classroom.

Dr. Link is Coordinator of Secondary Education and a Junior High/Middle School Specialist, and Dr. Reiser is Coordinator of Elementary Education and Director of Reading Programs at Valparaiso University, Valparaiso, Indiana.

How is it that students can be encouraged to fantasize about what they have read and to share their experiences with their peers? The traditional written book report sometimes reluctantly read aloud or occasionally posted on an inconspicuous bulletin board has not proven an effective vehicle for sharing newfound feelings. Some of the following ideas, adapted appropriately for the ages and abilities of the students involved, provoke many more questions and provide meaningful classroom projects for a variety of talents.

PUPPETRY

Numerous sources describe easy ways to construct hand puppets. For example, work gloves with faces made of yarn poms and scraps of material glued to each finger can help a child share a book by talking for each of the characters.

Another easy-to-assemble puppet presentation involves only balloons with faces drawn on with markers. Students of all ages are easily drawn into the fantasy of making these life-size faces speak. Plastic sandwich containers are easily changed into creatures with enormous mouths. Either the teacher's desk or a cardboard box soon can be transformed into a puppet stage.

SLIDES OR FILMSTRIPS

Everyone has slides which did not quite turn out as planned--totally dark or totally clear. On the dark slides students can scratch drawings to illustrate significant scenes from a favorite book. A presentation of the slides, accompanied by a student's narration, can introduce the whole class to what one student has read and wants to share. On light slides--or those washed clear of the dark emulsion--students can use markers to draw illustrations from their readings and make presentations of their productions to the class, narrated either on cassette recordings or in person.

CARTOONS

Since most students enjoy the medium of the comic strip, encouraging students to create their own comics is a natural way to share literature. The student who has read something which he/she wishes to share with the class may select a few significant incidents from the book to illustrate in cartoon fashion.

POSTERS

A piece of poster board with a hole cut large enough for a narrator's head to look through may serve as the back drop for a book review. Either a single scene or a collage of events from the book may frame the speaker's head as he/she shares with the class a recently read book.

RADIO PROGRAM

Students who are reticent to speak before the class may lose inhibitions if given the sanctuary of a large cardboard "radio" from which to speak. The radio program which reviews a book may take the form of a rather standard oral book report or perhaps something more innovative such as a panel discussion among the novel's characters or an interview with the author.

TV PROGRAM

Political debates made popular in the 1960s and carried on in this election year as well can give rise to a number of interesting book reviews on simulated TV programs. Again, the student may choose to role play either various characters in a novel or perhaps the author. For example, a youngster may provide an interesting interpretation of the relationship between characters and author by role playing for a classroom audience an encounter between Judy Blume and her fictional Margaret or Deenie.

SURPRISE CONTAINER

A small cardboard box, a large plastic egg, or other small container can serve as the focal point for a book talk. The student can enclose within the container an object which represents a significant incident from the book. As the student talks about the book, he/she can reveal what is enclosed in the surprise container.

CUBE

Numerous patterns for constructing cubes are available to teachers. Students can construct simple cubes, illustrate four to six significant incidents from a book on the sides of the cube and display the cubes as either mobiles or a pyramid. The cubes can also be the focal point of a book talk.

The list below will provide excellent reading for students of a teacher who wishes to implement any of the above techniques for using children's literature as a vehicle for preparing students to accept the handicapped. All of the books deal with realistic concerns; the methods of presentation will enrich not only the reader but the classroom audience as well.

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Wolf, Bernard. Anna's Silent World. New York: J. B. Lippincott, 1977. The story of a six year old, born deaf, learning to read lips and use a hearing aid in a regular school situation.

Let's Make a Deal

Jan Marcotte

It seems the printed word often bears heavier weight than the spoken word. Consider the following:

- How often, in order to relieve doubt, have you asked, "May I please have that in writing?"
- When a friend of mine was offered a job, he told me to hold off my congratulations until he saw his signature on the contract.
- My supervisor tells me frequently to write him notes on what we have spoken about.

Perhaps it is the weight of the written word that makes "contracts" so successful in my classes. The contracts put into writing agreements made between two or more parties. Usually, the teacher is one party and a student is the second party. However, contracts may also be developed between two students or groups of students.

When a problem arises within my classroom, I've found it best to work with the student, i.e. to make a deal. In working towards a solution I express my needs and wants in an attempt to explain how the problem is affecting me so as to avoid criticizing or degrading the student. I also encourage the student to express his feelings. Together we brainstorm all possible solutions. In brainstorming, any possible solution is considered, no matter how ridiculous or impossible to implement. The purpose is quantity, not quality. Finally, from our list of alternatives we choose the solution that best meets both of our needs.

For example, recently one of my students had a very disruptive morning. When he had regained control of himself, I expressed my need to have orderly behavior in the classroom in order to meet my teaching responsibilities. He expressed his need to stretch his legs and move about the classroom. After considering several alternatives, we orally agreed that he'd be allowed to prop himself against a wall with the classroom's floor pillows, with his legs outstretched, during lessons in which he didn't have to write. We state the agreement according to the Premack Principle which is an "If...then" statement. Our spoken agreement was thus stated:

> "If Mark is involved in a lesson that doesn't include writing, then he may participate in the lesson with his legs outstretched, siting on the floor, propped with pillows."

A former teacher of special education in New Hampshire, Ms. Marcotte teaches emotionally disturbed and socially maladjusted adolescents at the CREC Residential Education Center in East Hartford, CT.

To add the weight of the written word, the agreement is then written and dated, preferably typed. Those involved sign their names to indicate their support of the agreement. A witness may also be asked to sign the document. Copies are made for all those involved.

In line with behavioral therapy, "If...then" statements give teachers a way to reward students for appropriate behavior. The "if" part of the statement is the behavior one wishes to reward. The "then" portion is the motivating reward. (It will be important for you to know what is rewarding to your students. I've found that an interest survey/questionnaire distributed early in the year is one means of learning what may be motivating to students.)

One student of mine had been discharged from several programs after they had failed to manage her. Her records described her as unmotivated, acting out, and defiant. She told us very explicitly that she didn't care about anyone or anything, particularly school. Indeed, the one and only interest she seemed to have was her pet dog. As a last resort, the girl's mother agreed that she wouldn't buy food for the dog. Because the girl was under 15 years old and couldn't get a job, the only way she could prevent the dog from going hungry was to earn dog food by her cooperative school behavior. Within a short time, we all noted great improvement in the girl's behavior.

As you can see, rewards may vary from dog biscuits to Big Macs depending on your students' interests. I've rewarded students with free time, use of AV equipment, social time, gum, magazines. . . the list goes on and on. Ask your students or listen to them to learn what things or activities have worth to them.

If rewarding students sounds like bribery to you, remember that the rewards are a means to an end, not the end in themselves. For example, the acting out student who is finally attempting to read his assignments by being promised the use of the classroom record player may also find the intrinsic value of doing those assignments. He may be pleased to know that he is learning, that his grades are improving, that his parents and teachers are praising him for good work, and perhaps even that reading can be fun and helpful. However, without the motivating reward, that student might still be acting out every time a reading assignment is made.

It has been my experience that contracts give the agreement an added sense of importance. Students enjoy, appreciate, and respect the added attention given to them by the contracts.

The contracts also afford the opportunity to clarify the agreement, resolve any misunderstandings, summarize, and review. A person isn't likely to forget an agreement that has been discussed several times within the process, written, read, and signed. Furthermore, the parties are not likely to break the terms of the contract when they developed it themselves and have

virtually promised to meet its terms. In my teaching experience, I have never had a contract broken.

If a contract is broken, the violator should meet the logical consequences. For example, a contract might read:

> "If Mary brings a note signed by a parent to explain her tardiness, then she will be excused from detention."

If this student violates the contract, she will not be excused from detention. The use of "If...then" statements in contracts thus provides logical negative consequences in the event of broken contracts. The "then" portion of the statement is simply not received or performed.

The use of "If...then" statements and reward systems documented in contracts have proven to be very successful with my low functioning, emotionally disturbed students. The idea of "If... then" statements can also be applied in teaching higher functioning, mainstreamed students. As a writing assignment, these students may do their own writing and wording of the statements. In the future, students may write a few paragraphs explaining how they did or did not live up to their "If...then" statements as practice in paragraph formation with a limited subject. The assignments also exemplify the use of contracts as studied in social studies.

By using contracts, students believe they are trusted. Positive responses and appropriate behavior are encouraged by pleasantries rather than by threats, conjoling, criticism, or punishment. The classroom atmosphere allows students to feel worthwhile and happy. If you try these techniques in your classroom, then you too may find fewer disruptions and greater effort!

PAPERBACK REVIEW

I'll Love You When You're More Like Me by M.E. Kerr.
Dell, 1979. 172 pp. $1.50.

Sixteen year old Wally Witherspoon, who doesn't want to spend his life helping his father run the local funeral parlor, and Sabra St. Amour, a teenage TV superstar who lives her story line, meet on a beach in Seaville, Long Island. With Charlie Gilhooley, a self-confessed sixteen-year-old gay, the pair attend a pot party, roam the beach, pass judgement on the behavior of the adults in the story, and finally learn who they are. Through his friendship with the complex Sabra, Wally is able to deal with his clinging girlfriend Harriet Hren, express his desires to his father, and come to terms with himself. Sabra uses Wally as her passport back into the world of normalcy. Told from Wally and Sabra's point of

view, the adolescent narrators take turns, chapter by chapter, expressing their thoughts and feelings which, often humorously, describe the ups and downs of teenage life. Although Kerr's ironic tone makes the resolution of the conflicts somewhat simplistic, the novel's greatest strength is its lesson of tolerance. This theme is most appropriate for the teenager who is often so immersed in himself that he has little patience for those who march to a different beat. Perhaps some adults who read the book will also learn to love those who are different.

Reviewed by Ann Keating, West Woods School, Bristol, CT.

PAPERBACK REVIEW

Steffie Can't Come Out to Play by Fran Arrick.
Dell, 1979. 203 pp. $1.95.

Why can't Steffie come out to play? Fourteen year old Stephanie Rudd has left dull old Clairton, Pennsylvania, and headed for the "Big Apple" to become a glamorous model! However, the chances of a young teen, even an extremely beautiful one, making it in New York City with $9.00 in her purse are extremely slim. Enter Favor, with a capital F. Favor befriends the young girl in need and takes her under his well-heeled wing. What follows is the tragic story of how Steffie is led into the sordid world of prostitution and, at age fourteen, becomes the biggest money maker in Favor's "stable." For some individuals and certainly many school system, this book may prove to be too explosive to put on the shelves. Before it is bad-mouthed or banned, however, it should first be read. Fran Arrick has stepped bravely into the publishing arena, tackling a terrible but true problem in her first novel. While she leaves no doubt as to what is happening to Steffie, she does it without offensive language or unnecessary details. Alternating chapters about Steffie with others about Cal Yarbro, a 19-year veteran of the NYPD, Arrick leads the reader on a fast paced, well-written sojourn into the world of the "hooker" and the "pimp." Although the ending of the story is a bit contrived, the novel provides a sensitive study of the increasingly familiar story of the runaway teenager trying to survive on her own in the big city.

Reviewed by Philip M. Connors, Kennedy Junior High School, Enfield, CT.

The Language Arts Teacher and the Handicapped Student: A Legal and Moral Responsibility

V. Pauline Hodges

Language is the key to learning and expressing knowledge in all subject areas. We teach students to read so they can learn the content area material which is the core of education. We teach students to read so they can function in society, earn a living, and find some recreational pursuit in reading for pleasure. We teach writing and speaking skills so students can use these skills to express their knowledge of content area materials and so they can function more effectively in the work world after they finish formal education. And, more important, we teach speaking skills so students will be able to communicate more effectively with their families, their peers, and their employers.

Even the most handicapped students need to master language arts skills. These students may demand that we find innovative ways to teach these skills, or they may require us to work harder to teach them. They are the students who, because of their handicap, fell farther and farther behind in acquiring the necessary language skills, and, therefore, are not able to function at a level commensurate with their attained grade level. These students are seriously handicapped because they cannot read or write their own or their adoptive language proficiently enough to learn or to function as productive citizens able to make a living for themselves.

Language arts teachers have borne the brunt of criticism for poor reading and writing skills of students who have completed high school. They have been blamed also for declining test scores. Some of this criticism, unfortunately, is just. However, teacher training institutions must also bear part of the blame for not teaching prospective language arts teachers how to improve the skills of the language handicapped student in the regular language arts classroom. Content area teachers, too, must share in the lack of responsibility for reinforcing the language skills their students learn in English classes. Too, if content teachers have not insisted on excellence in use of the language in learning and expressing content area material, they have helped in producing students incompetent in the language skills they need.

Even if our moral responsibility as teachers did not demand that we teach the language handicapped student, Public Law 94-142 demands it of us. We now have a legal responsibility as well as a moral one. If we have a reading disabled student in our classroom, we are required to have input in writing an individual education plan for that student. We should welcome this oppor-

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tunity as language teachers to plan meaningful instruction for that student who could achieve and who needs the same skills as others in our classroom.

What implications, then, are there for the English teacher at the secondary level in teaching the language disabled (the reading disabled and the writing disabled) in the regular classroom? Responsibility for improving the skills of these students deems it necessary to look at the characteristics of the disabled reader and writer who has reached the junior or senior high school.

CHARACTERISTICS

In the area of reading, this student may have difficulty remembering what is read. He/she may suffer from distractability, reversed letters and words, may have failed to attain adequate sight word vocabulary, may substitute words of similar phonetic characteristics, may include words that were not part of the text, may omit words from the text with greater frequency, and may use hesitations and repetition of words more often than the adequate reader.[1]

Poor readers, as they enter secondary schools, manifest difficulty with oral reading as it relates to the substitution of words, weak comprehension, lack of expression, failure to observe punctuation or misinterpretation of punctuation, loss of place in reading, and word-by-word reading.[2] They have trouble synthesizing information as they read and may not be able to categorize details. They have trouble with silent reading, but not to the degree they have with oral reading. They read slower and do not adequately comprehend content. Lip movements are frequently present.

Good readers depend on semantic, syntactic, or graphic clues in a reading "guessing game." Poor readers may not possess the ability to use any of these clues, and, therefore, are triply handicapped. If the student is unfamiliar with the letters of the alphabet, unsure of the content and background information of the selection he is supposed to read, and is unfamiliar with English syntax because his primary language is other than English, it is no wonder that he has a poor time guessing at meaning with a minimum of cues.[3]

Characteristics of the student who is handicapped in writing skills at the secondary level are that he has poor handwriting which is inconsistent in letter formation, has difficulty in spelling so that a reader can decipher it in context, has poor sentence structure, and is unable to write a coherent paragraph. He may have difficulty staying on lines and in using cursive writing. Writing may be such a difficult task that the student avoids it if at all possible. Deshler says that writing is the most sophisticated of the language skills, and, for the disabled student, it may be a seemingly impossible task.[4] Compounded with lack of instruction in writing for all students in many schools, the handicapped student finds writing an insurmountable barrier to expression.

DEVELOPMENTAL AND REMEDIAL READING

Developmental reading and writing skills have too often been offered to students as an option, with no credit and on a voluntary basis. In most secondary schools, development reading has been a supplement to other English/language arts classes or has not been taught at all. Unfortunately, those students most seriously needing the skills to be learned in such a class have been the ones who have opted out. On the other hand, remedial reading has been required of students reading two or more years below their grade placement. These classes have often replaced English instruction. Responsibility for reading improvement often has been placed with the Title I teacher who has neither time nor opportunity to teach developmental skills to all students needing it, but, rather, devotes time to those students reading at below third grade level. Unfortunately, these remedial reading classes have offered neither developmental reading skills needed for learning content area materials at the secondary level for which students are still held responsible, nor writing instruction which may be taking place in the regular English class and which the student misses by being in remedial reading. These classes too often are a hodge-podge of isolated skills in phonics and structural analysis exercises with little concern for comprehension or application to the "real" world of content area reading in which the student is expected to perform at a level far beyond his ability.

Reading disabled students, who are identified as learning disabled as well as reading disabled with mild to moderate reading disability, are defined as students who possess reading skills above the primary level, that is above the third grade. These students would have been taught phonics during second and third grade.[5] Word recognition problems which do occur are a result of the student not recognizing the word in isolation or in a context because of low sight word vocabulary, not because of lack of phonics skills. It would behoove us as language arts teachers to work with content area teachers to identify words which we can teach as sight word vocabulary in the developmental reading program, not re-teach phonics skills and neglect the practice of reading which will make better readers.

The alternative to the poorly designed and often optional developmental reading class with no credit and to the remedial class which does not offer the skills students need is to incorporate developmental reading into the regular English/language arts curriculum in junior and senior high school. This class should be required of all students. If the curriculum is traditional, it could become a nine weeks unit in the ninth grade or an entire year's regular class taught back-to-back in addition to other language arts classes in seventh and eighth grades. In high school the class could meet for nine weeks during tenth grade, with increasingly more difficult skills being taught in eleventh and twelfth grades. Such a class should be required for all students, even for the best readers who still may not be able to read at the level expected of them if they go on to higher education upon completion of high school.

At the seventh through tenth grades such a class would offer improvement in vocabulary acquisition (sight word vocabulary), comprehension beyond the literal level, rate and flexibility in adjusting rate to purpose and level of difficulty, and in study skills. At the eleventh and twelfth grades students would be offered improvement of critical reading skills, increasingly more difficult reading material in preparation for college or highly technical reading in business and industry, and instruction in reading for the ACT or SAT, as well as increased vocabulary knowledge. Speed reading could be incorporated into the curriculum as a nine weeks course for those reading near or above their attained grade level.

English and language arts teachers must realize that developmental reading skills are a part of the language arts curriculum and that very few students are mature enough to have mastered the skills necessary for adult reading tasks by the end of fifth grade when traditionally the schools quit teaching reading skills. Students who are still in the concrete operational stage in junior, or even in senior, high are not ready for the high level abstract reading tasks we expect of them. If we discontinue teaching needed skills, the student may always remain at the fifth grade level of reading proficiency, the stage when most disabled high school readers test out. English teachers must assume the responsibility for teaching reading skills as a part of their regular curriculum for all students and with special emphasis on the reading disabled. These classes deserve credit and traditional grading. Students should be expected to achieve and not receive grades for just coming to class, as has been the case in many reading programs.

Developmental reading classes should be divided into structured, sequential units which include the following four areas: 1) comprehension at all levels, 2) vocabulary development, 3) study skills, and 4) rate and fluency.

Comprehension

Improving comprehension should be the core of developmental reading instruction for all students. The area of comprehension is such a complicated one dependent upon the student's level of cognitive ability that continuous development should be planned as a part of the language arts curriculum beginning in first grade and continuing through high school. The reading disabled student may have been expected to perform only at the literal level on comprehension tests and may have received instruction and practice in comprehending at the interpretative or application levels. The junior high, or even the senior high student, who is still in the concrete operational stage of cognitive development may have much trouble reading content area textbook assignments which require abstract reading/thinking skills. These same students, because of their poor reading ability and lack of experience in reading increasingly more sophisticated materials, may lack the background knowledge necessary for comprehending

secondary materials which the reader who is performing close to the expectations of his attained grade level would have. Furthermore, the student's level of vocabulary acquisition and his ability to assimilate the information into his already existent store of knowledge will limit his ability to comprehend beyond the literal level. Developmental reading instruction should include consistent efforts to help students recognize the author's purpose in writing, to identify main ideas and supporting details, to interpret inferential material, and to categorize the information as they read.

Students can be helped with comprehension by use of guided reading lessons. If teachers would carefully think through the reading assignments they make, plan the reading experience, and provide activities for the student to "do" something with the information when he finishes reading, comprehension and retention would be greatly improved. A guided reading lesson provides that structure.

The first step in making a guided reading lesson is for the teacher to read the assignment himself, time it, then plan for twice the amount of time for the students to read it. And the disabled reader should be given even three times the amount of time it took the teacher to read the assignment. The next step is to assess the vocabulary which will have to be taught before the student can be expected to read with meaning. Then take a quick inventory of background information necessary for understanding the assignment. A five question test can be given to students prior to actually reading the assignment to see which concepts students have and which concepts need to be taught prior to reading. Giving students study questions before reading can help them organize their thinking about the subject and can help them understand what they are reading to find out. These should be closely related to test questions which will follow the reading of the assignment.

The students should be provided time to read in class. If the assignment is worth reading at all, it is worth taking class time for students to read under the direct supervision of the teacher. This is especially valuable for the disabled reader. The student should be instructed to read the assignment through quickly without stopping. The next step is to re-read slowly, taking notes from reading each sub-topic or paragraph. Then the readers should write a one paragraph summary to help them synthesize the information into what they already know about the topic.

Another technique for improving comprehension is to use advanced organizers of information to help students categorize information into hierarchies of importance and relationships. Line drawings, bubblegrams, and charts may be used.

Vocabulary

Since comprehension depends greatly on vocabulary acquisition, language arts teachers need to work closely with content area

teachers to teach sight word vocabulary from each subject area. A no-excuse vocabulary list made up from lists submitted by all content area teachers should be made a requirement for mastery by all students. Such a list would contain the most commonly used words in content area classes in which students are enrolled. Vocabulary is learned by visual exposure in the classroom, both in language arts and in other content area classes. It is learned by hearing the word used in context of teaching the subject to which it belongs. And, finally, words are learned by using them in speaking and writing about the subject to which they belong. Spelling, conversely, is learned by memorization and by using phonetic and structural clues to remembering how the word looks and sounds. Consciously picturing the word, writing it from spelling it out loud, and practice in writing it many times will help the student overcome the "spelling barrier." Such spelling and vocabulary practices need to become a part of the developmental reading class as well as being a part of regular content area teaching.

Study Skills

The disabled reader, as well as other students in language arts or developmental reading class, may not have mastered the art of study skills in elementary school. Notetaking and outlining skills are necessary for students to achieve academically. These are tools for categorizing and remembering information. Notebooks should be required for class work using the "double-entry" method of having the student divide the notebook in half vertically, then taking notes from reading on the right hand side of the page, and recording notes from class lectures and discussion on the left. The teacher can then help students correlate these two sources when test time comes.

A guide for studying for and taking essay tests should be given the student. Explain what commonly used test terms such as "discuss," "explain," and "analyze" mean. Making a student dictionary of commonly used test terms would be helpful. Instruct the student to write one good paragraph per point, then give him practice in doing so. Help him see the need to underline main points and/or number them. Emphasize the value in outlining answers before actually writing complete answers on paper.

Rate and Fluency

In the area of rate improvement and flexibility, reading disabled students can profit from planned, sequential practice in reading faster with a timer or stop watch, reading increasingly more difficult material, and from competition with themselves. Students should be made to realize that the good reader does not read everything at the same rate of speed, but instead can adjust rate to purpose and level of difficulty. They should realize, too, that sometimes the reader should not read every word but should, instead, skim or scan for needed information. A speed reading class offered as a part of the language arts curriculum

should be made an option for all high school students, but especially for the disabled reader, realizing that while he may not become truly a "speed" reader, his rate and comprehension will improve by the very exposure to print and practice.

WRITING

Lerner contends that "poor facility in expressing thoughts through written language is probably the most prevalent disability of the communication skills." Writing is probably the most complex of the language skills.[6] The following have been specified by Chalfant and Scheffelin as necessary in the use of writing: "possess the need to communicate, formulate the message (including sequencing the general content of the message and retrieving the appropriate auditory-language symbols which best express the intent of the communication), retrieve the appropriate auditory-language signals, and produce the appropriate motor movements for producing the graphic symbols."[7] Myklebust believes that writing is "man's highest achievement verbally and is achieved only when all the preceding levels have been established."[8] If these assumptions are true, this makes writing for the language disabled student even more difficult. These students, according to Deshler, may have achieved through the fourth step in the Chalfant and Scheffelin heirarchy but have had difficulty in the earlier stages of language development. They may have achieved their present level of proficiency at a slower pace than their peers. The level of performance may be characterized by high frequency of mechanical errors, limited vocabulary in content area words, poor handwriting, and poor organizational skills.[9] These same students may have less trouble with syntax but may be somewhat behind their peers by the time they reach junior high, and, therefore, never be able to perform at the same level as others in their class. The ability to revise, at least mentally, as one writes seems to be crucial to the final product. Language disabled students may lack the ability to do such revision since their proficiency in producing language may not be at a level commensurate with their attained grade level.

If the English/language arts teacher is to assist the disabled student in writing improvement, he must help the student generate ideas for writing, since, like all students, this student will find it impossible to write unless he has something to write about. Using a familiar topic is best with all students. Breaking classes into groups of four or five students who then read their writing to the others in the small group, editing in a group as the reading takes place, provides positive reinforcement for the good qualities of the writing, helps the student recognize the problems in the paper, and allows the teacher to make comments at the time of the reading. Other students in the class can work on writing assignments or can read while the teacher works with each small group. A minimum of grammar and usage rules should be duplicated on usable sheets of one or two pages and used as a referent for group work. It is useless to try to get students to remember a complete book of rules when they have not mastered the basic skills of getting ideas on paper, organizing these thoughts, and using standard grammar and punctuation.

If these same students have trouble with handwriting, implement one of the commerical methods of teaching writing skills and provide time for instruction and practice. Difficulty in the motor skill of writing may interfere with spelling and make writing so difficult that the student may feel it is not worth the effort.

English and language arts teachers need to remember that all students have to be taught how to write. The student who has been identified as learning or reading disabled may have more trouble mastering the skills, but they are the same as those needed by other students not having reading or learning problems. Planned, sequential instruction is necessary if students are to achieve any level of proficiency.

RESOURCES

Finally, language arts teachers should use the resources of learning disabilities teachers, special education teachers, and Title I teachers to reinforce the instruction going on in the regular class. These teachers cannot help unless they know what is being taught in English and other content area classes. Provide these resource people with outlines, copies of instructional procedures, tests, books, and materials used for teaching all students. Ask them to extend what goes on in other classrooms. Ask content area teachers to reinforce the skills being taught in English classes. Provide them with a "style" manual for writing; ask them to use the same format, to insist on good spelling and handwriting; and provide assistance to them in developing writing assignments for their classes.

It will take language arts teachers, content area teachers and resource teachers working together to improve the reading and writing skills of handicapped students. Without these skills they will remain lonely, isolated, and ignorant.[10]

FOOTNOTES

1. Gordon Alley and Donald Deshler, Teaching the Learning Disabled Adolescent: Strategies and Methods, Denver: Love Publishing Co., 1979.

2. A. J. Harris and E. R. Sipay, How to Increase Reading Ability (Sixth edition), New York: David McKay, 1975.

3. D. D. Hammill and Nettie R. Bartel, Teaching Children with Behavior Problems, Boston: Allyn & Bacon, 1978.

4. Donald Deshler, N. Lawreyn and G. R. Alley, "Programming Alternatives for Learning Disabled Adolescents: A Nationwide Survey," Academic Survey, 14, 1979.

5. Ibid.

6. Samuel Kirk, Joanne Marie Kliebhan and Janet W. Lerner, Teaching Reading to Slow and Disabled Learners, Boston: Houghton Mifflin Company, 1978.

7. J. C. Chalfant and M. A. Scheffelin, Central Processing Dysfunction in Children, Bethesda, MD.: National Institute of Health, 1969.

8. H. Myklebust, Development and Disorders of Written Language: Picture Story Language Test, Vol. 1, New York: Grune & Stratton, 1965.

9. Deshler, op. cit.

10. John F. Travers, Educational Psychology, New York: Harper & Row, 1979.

PAPERBACK REVIEW

Happy Endings Are All Alike by Sandra Scoppettone.
Dell, 1978. 192 pp. $1.75.

Two bright, attractive, and personable high school seniors become involved with each other in an active sexual relationship. The problem encountered here is that both the participants are female. The plot reveals how the girls handle their relationship both before and after the nature of their relations becomes public knowledge. The story revolves around the reactions of friends and family, and how one troubled young man attempts to twist his early knowledge to his own sadistic purposes. Sandra Scoppettone handles the delicate nature of the girls' sexual encounters without prurient detail, but she is rather too graphic about a brutal rape-beating of one of the girls. It seems the novel is peopled with sensitive and appealing females, while the males are generally vain, crude, and conceited. This easily readable book is action packed and should hold the interest of any reader. Because of its theme, however, it is not recommended for the young or the immature. The fact that the author seems neither to approve nor to condemn the relationship gives her the opportunity to make some interesting observations about how people react to difficult situations. The ending, which allows the reader to speculate on the girls' future, seems most appropriate for this offering.

Reviewed by Gerald C. Cove, Kennedy Junior High School, Enfield, CT.

PAPERBACK REVIEW

Runaways by Elizabeth Swados.
Bantam, 1979. 178 pp. $2.50.

Runaways, the recent Broadway musical, deals with the urban traumas, pains, and anguish of runaway children in the cynical late Seventies. The book, however, suffers from an identity crisis. Half of the book is made up of black and white photos of emoting actors, plus repetitive, free verse song lyrics that offer little or no character development beyond stereotypical portraits. Runaways also has another identity. Looking at the glossy color photo cover and jammed pages of pictures, one sees that Runaways is also slick media packaging. Its content morality has been chromed and polished

so any middle class, white highschooler would find its themes digestible in a few commercials between Charlie's Angels and The Love Boat. The soul-searching angst of its muddled, emotional prologue ironically slaps its own face as a fashionable means of capitalizing on a current problem of high social visibility. Runaways might possibly be used as expensive inspiration for student poetry writing, but it fails as a basis for intensive literature or drama study. We should be thankful that West Side Story is still in print.

Reviewed by Joseph R. Calabro, Pomperaug High School, Southbury, CT.

PAPERBACK REVIEW

Dumb Like Me, Olivia Potts by Lila Perl.
Dell, 1976. 181 pp. $1.25.

Olivia Potts may not see herself as a link in the family's "big brain chain," but she certainly is not dumb. In fact her best friend Anita is right when she says, "Olivia, you're not just ordinary smart. You're smart in a special way." At age ten Olivia has a maturity beyond her years. She helps her mother realize that being a housewife and mother is not inferior to being a middle-aged college student. And when her older sister objects to the impending arrival of their mentally retarded uncle, it is Olivia who counsels, "It isn't necessarily inherited and it certainly isn't catching and you should be grown up enough to accept the fact that he's still a human being." Despite speeches and insights like these, Olivia is not pompous. In many ways she is a typical ten year old. She has a best friend whom she spends countless hours with, a wakening awareness of boys, and a big problem in school—her teacher. The story of Olivia is not just a discussion of social issues nor a character study. It is also a fast moving mystery revolving around a stolen television and Olivia's desire to find out just what her neighbor's son is up to. The combination of good characters and good plot add up to interesting reading.

Reviewed by Anne M. Baltren, Glenville School, Greenwich, CT.

Anger : A Frustrating Handicap

Gay R. Langlois and Mary C. Scully

We're all angry--at least one minute of every day--agreed? Our students, too, are agitated, indignant, irritated, wrathful, ired, red-faced, hot-tempered, and can they ever play their angry games with us! Do you recognize Michael?

> Michael arrives one minute late to class exhibiting his classic behavior pattern. Insisting he had one foot in the door when the bell rang, he plunks himself two chairs behind his assigned seat and proceeds to provoke us all by saying, "Someone ripped off my pencil." After being reminded of the importance of being prepared and of his duly appointed seat, Mike drags to his desk, bopping Vinnie en route, and slumps, commenting sourly, "What boring stuff we havin' today? Poetry? We've already done that. I've got nothin' to write about. Hey, George, d'ya get caught smokin'? No, I don't have my homework. Hey, Laurie, get me a book will ya; mine's in my locker. The assignments from last week? No, I was kicked out. Remember, I knocked Joe flat when he called me a slob. I ain't takin' that mouth!" At the 'brring' of the class end bell, Mike bolts and leaves his typical graffiti on his duly appointed desk, "English sucks!"

Every class has a Michael--the angry, frustrated, turned-off student whose hostility, belligerence, and disrespectful antics handicap both him and his classmates. How can we as language arts teachers insure that our angry students learn?

We believe that the roots of a student's anger lie in a negative self-image, feelings of academic failure, and convictions of being unwanted in the academic sphere. What then is our approach? Love them to learn. Give students the special "I love you" treatment. Provide for them a structured positive classroom environment. Be a teacher who's unafraid to compliment students, to demonstrate concern, and to respect all student efforts. Familiar with put downs, detentions, office visits, screams, and humiliation, what a surprise for the hot-head to confront a gentle, soft-spoken teacher who honestly cares. Loving the angry student is not a particularly easy task, but rewards come amazingly fast.

In the "love them to learn" atmosphere, the following activities have proved useful to us in helping angry students identify, accept, and resolve their anger as they seek to develop a positive sense of self.

Ms. Langlois is presently an English teacher and Ms. Scully a reading teacher at John F. Kennedy Junior High School, Enfield, CT.

I. CARTOON CHARACTER

Assign each student the task of collecting one comic strip for no less than two weeks. The strips can be used in the following activities:

A. Select the strips containing anger. With the strips as reference, construct a paragraph explaining the ways the character displayed and resolved his or her anger.

B. Choose the cartoon strip in which you feel the greatest amount of anger is shown. Rewrite the strip substituting alternative behavior for anger.

C. Draw the comic strip character in a situation that upsets you. Have the character resolve the problem in a constructive manner.

D. "An angry person can respect, even love, the person with whom he is angry." Be prepared to support or refute this statement using evidence from collected strips. Schedule an individual conference with the teacher for discussion purposes.

II. EMOTIONAL BRAINSTORM

With the students, make a list of emotions that people can experience. Put the list on a ditto and distribute a copy to each student.

A. Place a plus (+) next to each emotion you feel is beneficial and a minus (-) next to each emotion you feel is harmful.

B. Choose one plus (+) emotion and one minus (-) emotion you have experienced and relate the circumstances orally in a conference with the teacher. Decide on one plus (+) emotion that you will work on for a day. Express that feeling as often as possible during your day.

C. Collect ten pictures, articles, or headlines which illustrate an emotion you've marked plus (+) and ten exemplifying an emotion you've marked minus (-). Mount the pictures labelling each with an emotion. Caption each picture with the causes of positive or negative feelings. Title the plus (+) collection "Feeling Groovy" and the minus (-) collection "Feeling Lousy." Write an abstract poem to match each collection.

D. "People have the will to control their emotions." Try to prove this statement is true by writing an article called "Preventive Advice--Avoiding Negative Feelings." In your article, give advice on how to avoid what you consider the five (or more) most harmful emotions.

E. Exchange articles entitled "Preventive Advice." Using a classmate's article, select one bit of advice and follow the advice for a week. Keep a diary-type record. Share your experiences with the author and with the class, if desired.

III. HASSLE HEADACHES

A. In the next two weeks, keep a record of major hassles you have. Fill out a form for each hassle.*

Hassle Form

1. How did it begin?
2. Where did it go from there?
3. How did it end?
4. Are there still bad feelings from it?
5. What would you rather have seen happen?

B. Read a novel about adolescents in conflict. Fill out a hassle form for a major character. Choose from the following list or have a book approved by the teacher.

1. Branscum, R., For Love of Jody
2. Byars, B., Goodbye Chicken Little
3. Childress, A., A Hero Ain't Nothin' But a Sandwich
4. Cormier, R., After the First Death
5. " " The Chocolate War
6. Danziger, P., The Cat Ate My Gymsuit
7. " " The Pistachio Prescription
8. Duncan, L., Five Were Missing
9. Guy, R., The Disappearance
10. Herbert, F., Soul Catcher
11. Hinton, S.E., The Outsiders
12. " " Rumblefish
13. " " That Was Then, This Is Now
14. Kerr, M.E., Dinky Hocker Shoots Smack
15. Lipsyte, R., One Fat Summer
16. Mazer, N.F., A Figure of Speech
17. McCord, J., Turkeylegs Thompson
18. Peck, R., Secrets of the Shopping Mall
19. Sebestyen, O., Words By Heart
20. Taylor, M., Roll of Thunder, Hear My Cry

C. List ways hassles between people get started. List ways peace can be made between people involved in hassles. Choose one item from each list and write a short skit presenting a hassle from start to finish.

D. Select the person who hassles you most. Within the next week, compliment that person honestly on three occasions. Write the person's reaction to your compliments.

E. On a sheet of white construction paper, draw clouds. In each cloud, write a hassle you feel might be yours in the future. Outline the cloud in black. Under each black

cloud, make an identical cloud in a bright color. In the cloud, write a hopeful solution to your conflict.*

IV. SITUATIONAL SKITS

Place on a ditto and distribute to the class the following ideas for skits. Divide the class into groups for writing and presenting their skits. At the end of a presentation, a group member must lead a discussion using the suggested idea or an original idea.

A. The Thief. A store detective has just caught a thirteen year old girl shoplifting a necklace. The detective has called the girl to the store manager's office. The girl thief is outwardly agitated. The store manager phones the girl's mother who refuses to believe her daughter's involvement and hassles the manager.

Discussion: Is any of the anger justified? Why or why not?

B. Bad Report. A student has brought home a bad report card and is facing his parents. Write two short skits. In one, present the parents as angry and frustrated and in the second, show the parents as caring and concerned.

Discussion: What effects will the parents' handling have on the future feelings and behavior of their child?

C. Fed Up. A teenage boy has called a conference with his family of two sisters and parents. He is fed up with his sisters' teasing, overload of chores, and lack of privacy. He presents his case to his family in a carefully prepared speech. Family members respond in a variety of ways.

Discussion: What similar problems do you share in your home environment? What are constructive solutions you've experienced when you've complained of your frustrations?

D. In the Blame. Write two short skits. In the first, an angry daughter lashes out at her mother citing her as the cause for her mother's recent divorce. In the second, an angry son blames his father for the father's recent divorce.

Discussion: How does divorce make children feel toward parents and towards themselves?

E. On the Ref. Plan a knock-down, drag-out argument over a miscalled play in a favorite sport. The coach and complainant plead the case assisted by two overly interested teammates. The referee remains adamant about his call.

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*From Deciding for Myself: A Values Clarification Series, Minneapolis: Winston Press, 1974.

Discussion: What are the consequences of debating a call? Is disagreeing with the referee ever justified? Share your ideas and experiences.

V. MEDIA AND YOU

A. Cut out of the newspaper five articles describing situations where crimes were committed or where accidents happened because people were angry. List an alternative behavior that the person involved might have chosen. Compare the consequences of the two types of behavior.

B. Channel your anger into a constructive form. Choose important world issues--hunger, energy, weapons--or school problems. Select a point of view, research facts, and have a debate.

C. Study famous people in history who have been angry. Demonstrate in an oral report how their anger was channeled into directions helpful to mankind. (Suggestions: Jane Fonda, Ralph Nader, J.F. Kennedy, Abraham Lincoln, Martin Luther King, Jr.)

D. Watch your favorite T.V. shows. Complete the following form for each show:

1. What were the angry situations?
2. What caused the anger?
3. How did the individuals involved react?
4. What resolved the situation?
5. How did the characters feel about each other at the end of the show?

VI. A LOOK AT YOU

A. List what you like about yourself. List what you would change about yourself. Choose a person you admire--a teacher, friend, parent--and identify their good qualities. Using all this information, design an ideal person. Does your ideal person have qualities which aren't perfect? Contrast your ideal person with yourself and share your ideas with the class.

B. Write a dialogue between yourself and the person with whom you are angry. Express all your irritations. Reread the dialogue the next day and note whether your feelings have changed. Write five positive points about the other person.

C. List your current problems and rank them in order of importance. Place a check (✓) next to the ones you feel you can do something about. Star (*) the ones over which you feel you have no control. Learn to live with these problems. Choose one problem that you checked (✓) and work toward a solution for the next two weeks. Keep a two week diary. Share your progress with your teacher in an individualized conference.

D. Write a perfect day in your life as you would like it to be from morning until night. Draw a series of circles representing stepping stones. In each stone, print steps you can take toward making your life more full of perfect days.

VII. BOTTOMLESS PIT

Write on a piece of paper the frustrations and anger you feel you want to be rid of forever. Throw your "anger" list into the "Bottomless Pit" bag. On another sheet of paper, record the qualities you possess and believe will be helpful to you in dealing with future angry situations. Keep this list for reference.

Dealing with student anger--an emotional handicap to learning--is a necessity in our age of stress. Hopefully, these activities will be a beginning along the peace-of-mind path. What works--file! What fails--toss! Keep calm, keep your concern, for always the teacher is the key in loving students to learn.

PAPERBACK REVIEW

Get a Little Lost, Tia by Phyllis Anderson Wood.
Signet, 1979. 153 pp. $1.50.

Jason Hilliard is a normal eighteen year old whose father's untimely death and mother's full-time job have thrust him into a very challenging role. He must be surrogate father, confidant, and nursemaid to his exasperating sister, Tia. This lively story takes the reader through the perils of Tia's thirteenth year, including the feigned illnesses, the deficiency slips, and the "thousand natural shocks" that adolescent flesh is heir to. When Tia emerges as a charmer at her surprise fourteenth birthday party, we are all ready to stand up and cheer. Because the author has chosen the reluctant reader as her special target group (she teaches in reading clinics in California), she wastes no time getting into the story. The easy vocabulary, simple sentence structures, and uncomplicated style are especially geared to this group. However, this book has more to recommend it than its readability. Positive values, such as loyalty, compassion, and respect for other cultures give the book a refreshing wholesomeness. Young teen girls will readily identify with Tia's "growing pains" and her need for acceptance. Middle schoolers on any reading level will find this a thoroughly delectable story.

Reviewed by Barbara Guerra, Martin Kellogg Middle School, Newington, CT.

Resources to Aid the English Teacher In Teaching the Handicapped Student

Mary L. Thetford

You may be one of the teachers who will be informed that a handicapped student will be entering your class this spring or next year. If you have never taught handicapped adolescents, you may be anxiously concerned about your new responsibilities. Help is available, however, from many sources.

The handicapped population includes people who are blind, partially sighted, hearing impaired, deaf, crippled, learning disabled, and emotionally troubled. These young adults have the same basic needs for recognition, achievement, security, and responsibility that most people share, yet they are often denied the fulfillment of their reasonable desires. Too often, the handicapped population meets with rejection because others feel uneasy seeing the severity of another's disability.

If you feel uncomfortable in the presence of a handicapped student, seek help. In addition to conferences with the special education resource teacher, the school psychologist, or the school physician, you might read books such as A Handicapped Child in the Family by Verda Heisler (New York: Grune and Stratton, 1972). The author, a psychologist who is crippled by polio, writes with understanding about the need for parents, and in this case, teachers, to deal honestly with their feelings about disabled children. To do this, she advises parents to seek counseling because there is a strong correlation between the parents' ability to accept a child's handicap and the child's ability to accept himself. The child needs understanding and acceptance, not pity and sympathy. Since to a great extent a child's self-image is affected by experiences with peers and teachers, as well as parents, it is essential that the school experience build self-respect. The teacher and the support team can provide the atmosphere for this to happen, and, sadly, they can also contribute to the development of a student's poor self-image. The first step toward the positive goal is an acknowledgement of your own feelings and related fears and doubts. If this is done with professionals, you may develop a growning sense of your own competence to handle your classroom situation effectively. Your students will sense this, and many will learn from your appropriate role model; as a result, the mainstreamed child will benefit.

There are advantages for the handicapped student in the regular classroom. He is often able to develop a sense of competency in social skills and academic areas which give him more

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confidence to compete in the sighted, hearing community. One interesting study reported in the respected oralist journal, Volta Review, indicated that a deaf student was more likely to choose a college for the normally hearing if that student had a hearing person as a best friend. (George J. Goldin, et. al., "Some Attitudes of Deaf High School Students Toward Attendance at College with Normally Hearing Students," The Volta Review, 71 (October 1969), pp. 408-414.) The regular classroom can provide a good environment for such friendships to develop; as a result, the handicapped person may willingly explore expanded vocational and educational options.

The other students in your class will benefit from the experience of accepting differences in others. They may also find satisfaction by making a carbon copy of their notes to aid a deaf or partially-hearing student. Some may take dictation from a blind student or serve as a guide during fire drills and orientation. There are many opportunities for such co-operation in the classroom.

The class will also benefit from your attempts to meet the professional challenge of mainstreaming. If you make a conscious effort to enunciate clearly, for instance, the result will aid all students. You may use more captioned films; and, since students tend to retain for a longer time information that is aimed at more than one sense, all students will have an added opportunity to learn. Rather than turning your back to the student who is trying to lipread, use transparencies and an overhead projector — equipment which is well-received by most students. Since handicapped students often strain to see, to hear, and to move in the classroom, it is necessary to plan varied activities that allow a student to rest. The varied pace of desk work, group work, and dramatization will usually be profitable to everyone. In addition, attention to the physical learning environment will enhance the atmosphere for all. No-glare surfaces, clean lights, and appropriate noise levels are conducive to good learning. Additional practical suggestions are found in The Handicapped Child in the Regular Classroom by Bill R. Gearheart and Mel W. Weishahn (St. Louis: C. V. Mosley Co., 1976).

There are several agencies and publications which help people who are interested in learning more about working with the handicapped. The Connecticut State Library for the Blind and Physically Handicapped, located at 90 Washington St., Hartford, Connecticut 06106, provides talking books, talking book machines, braille books, cassette tapes and players, and large print books. A catalog, Talking Book Topics, is prepared quarterly. Magazines such as Newsweek, Sports Illustrated, and National Geographic are also available through this service. The Library of Congress, Division for the Blind and Physically Handicapped, Washington, D.C. 20542, also circulates materials to meet special needs. In addition to the talking books and large-print texts, a music library is available. A library catalog, "Aids for Handicapped Readers," contains a list of suppliers of enlargers, magnifiers, mouth sticks, page turners, pen holders and related aids. The

American Foundation for the Blind at 15 West 16th St., New York, New York 10011 publishes a similar catalog. Textbooks of your choice can be recorded by a local division of Recording for the Blind, Inc., which has its headquarters at 215 East 58th St., New York, New York 10022. There are 37,000 titles currently available from this source.

The National Association of the Deaf, 814 Thayer Ave., Silver Springs, Maryland 20910, publishes several helpful pamphlets including "Language and Education of the Deaf," and "A Basic Course in Manual Communication." The Alexander Graham Bell Association for the Deaf, Inc., at 3417 Volta Pl., N.W., Washington, D.C. 20007, is an oralist association that publishes The Volta Review which concentrates on the use of modern education methods to encourage learning through the use of speech, speechreading, and residual hearing. There is a library for researchers at their headquarters, and films for both professional and nonprofessional audiences are available. In addition, the Bureau of Education for the Handicapped, United States Office of Education, Division of Education Services, Media Services and Captioned Films, publishes a catalog of Captioned Films for the Deaf.

Helpful books on this subject are available to all Connecticut teachers through the inter-library sharing system. You may want to ask your local librarian to request books such as Teaching the Visually-Limited Child by Virginia E. Bishop (Springfield, Ill.: Charles C. Thomas, 1971) which contains ideas for adapting the curriculum at all grade levels. One particularly useful chapter is devoted to the teaching of listening skills; another chapter lists resources such as games, textbooks, and equipment. Irving S. Fusfeld has edited A Handbook of Readings in Education of the Deaf and Postschool Implications (Springfield, Ill.: Charles C. Thomas, 1967). This collection includes articles about the history of teaching the deaf, the role of the home, and the psychological implications of deafness. Another excellent resource, which was cited earlier, is The Handicapped Child in the Regular Classroom by Bill R. Gearheart and Mel W. Weishahn. This resource suggests specific strategies for working with students who have difficulty seeing, hearing, moving, or speaking. There is a chapter about troubled children and one about mildly retarted students also.

Mainstreaming offers a great professional challenge. Although local consultants are usually available to help you meet this challenge, the agencies and professional books and journals listed here will provide additional specialized information to aid you in understanding your handicapped student, your responsibilities as his teacher, and your options for creating a psychologically healthy and educationally sound environment for all students in your class.